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AMERICAN ART NEWS.

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SPECIAL ANNOUNCEMENT.

Beginning with this issue the American Art News will appear monthly until October's third week, when the weekly issues will be resumed. The remaining summer monthly issues will be published on Saturdays, July 13, August 17 and September 14. These issues will contain whatever of American art news the summer months will bring, and the condensed news from European art centers of interest to American readers. This June number gives the news of the closing exercises and exhibitions of the leading art schools of the country, and the features of all important sales and exhibitions in Europe.

EXHIBITIONS.

New York.

Astor Library.—Exhibition of Oriental carpets. Engravings, etchings and wood cuts by Robert Shaw. Views of historic sites issued by Colonial Society of America.

Blakeslee Galleries. — Early English Spanish, Italian and Flemish paintings.

Brandus Galleries.—Paintings by the Barbizon artists.

Brooklyn Institute of Arts and Sciences. — Open daily. Admission Mondays and Tuesdays, 25 cents; free on other days.

C. J. Charles.—Works of art.

Ehrich Galleries.—Portraits by masters of early American School.

Lenox Library.—Etchings, Prints and Lithographs by contemporary German artists.

Metropolitan Museum. — Open daily. Admission Mondays and Fridays, 25 cents; free on other days.

H. O. Watson & Co.—Decorative works of art. Pictures by Monticelli and rare old tapestries.

Germany.

Bourgeois & Co., Cologne. — Antiquities, curiosities and paintings by Old Masters.

Helbing Gallery, Munich.—Antiquities, high class Old Paintings, Etchings and Engravings.

J. & S. Goldschmidt, Frankfort.—High class antiquities.

London.

James Connell & Sons.—Paintings of the Dutch, Scotch and English Schools.

E. M. Hodgkins.—Miniatures, Sevres porcelain, French furniture.

Leicester Galleries.—H. Hughes Stanton's water colors.

Thomas McLean. — High class Paintings, Water Color Drawings and Engravings.

Paris.

Canessa Galleries.—Antique Works of Art.

Feral Gallery. — Ancient and modern paintings.

Hamburger Fres.—Works of Art.

Kleinberger Gallery.—Works of Art.

Minassian Galleries. — Persian and Arabian objects for collection.

Sivadjian Galleries.—Genuine antiques, marbles, bronzes, jewels and potteries.

The celebrated "Le Lac" by Corot, and "The Bridge," by Jacob Maris, have been purchased by Mr. Henry C. Frick, from Knoedler & Co., and now hang in his gallery in the George Vanderbilt mansion at Fifth Avenue and Fifty-first Street. The pictures were for many years in the famous collection of Alexander Young, of London, which was sold, last summer, to the Agnews, of London, from whom Knoedler & Co. secured them. The price paid by Mr. Frick has not been made public, but gossip places the cost of the Corot at $75,000 and of the Maris at $40,000.



THE MIRROR
By George Henry
In Royal Academy Exhibition
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The Paris correspondent of the New York Tribune cables as follows: Edouard Kann, who represents the heirs of the late Rudolph Kann, contradicts the report that the art collection made by Rudolph Kann has been sold. On the other hand, several pictures and tapestries of that collection have been offered by agents of a well-known London Bond Street firm, which has acted for J. P. Morgan in a number of purchases (Duveen Brothers) to prominent American and French amateurs. This seems to justify the belief that a contract for future sale has been concluded, but no one interested in the sale can open his lips about it until a couple of months hence, when the period of two years from the probate of the will of Rudolph Kann will have elapsed.

This situation is due to the French laws regulating inheritance and legacy duties, which invalidate any fiscal claims that may be made against the appraised values of property after the expiration of two years from the date of death.

It is reported that the price fixed for the future sale is 16,000,000 francs, and that there is considerable discrepancy between this sum and the estimate of value on which the declaration of the heirs of Rudolph Kann was based.

The American Art News, which first stated exclusively some months ago that Duveen Bros. had secured this collection, still maintains the correctness of this assertion.

Sir Caspar Purdon Clarke will, according to report, meet Mr. J. Pierpont Morgan in Paris, and negotiations for the purchase of the Kann collection will begin.

A compromise has been effected in the suit by Charles H. Niehaus against David R. Francis, president of the St. Louis Exposition, and the other directors to recover $125,000 damages for reproducing in bronze, against the sculptor's protests, the staff model of the equestrian statue of St. Louis for the exposition. Mr. Niehaus has decided to accept $3,000 in cash, in settlement of all claims. This action was taken on advice of counsel, and an inscription is to be placed on the statue that it had been cast "after the design of Charles H. Niehaus."

Among the models for the decoration of the Brooklyn Institute submitted to Daniel C. French and the architects of the institute for approval is one by the painter Kenyon Cox. This is Mr. Cox's first attempt at sculpture, but he says he has directed his attention in all his painting to form and decorative composition, so that the rounded form instead of the suggestion of it might be taken as simply a further step in the same direction.

Stories recently published to the effect that twenty-five artists, headed by Emil Carlsen are organizing for the purpose of erecting a new art gallery for a permanent exhibition and salesroom, and that the site selected is near that of the Fine Arts Galleries in West Fifty-seventh Street, do not appear to have much foundation. The plan, as detailed in the dailies, seems somewhat hazy. It is said that if a sufficient number of subscribers at $250 to $500 each can be obtained, a gallery will be built.

There is no question of the crying need of more space for temporary and permanent art exhibitions in New York, but is not the Academy of Design appealing for funds for the same purpose?

The third international congress for the advancement of drawing and art education is to be held in London in August, 1908. The American official committee consists of James Hall, director of the art department of the Ethical Culture School, New York, chairman; Charles M. Carter, director of art education in Denver, Colo.; and William Woodward, professor of art at Newcomb College, New Orleans, La.

"The Bath," by Gaston La Touche, which won first prize at the Carnegie Institute exhibition, will not be bought for the permanent collection. The art department reserved the right to purchase the pictures placed on exhibition.

Three of the paintings of this year's exhibition have been purchased by the Fine Arts Committee for the permanent Carnegie collection at Pittsburg: "Christ at the Home of Mary and Martha," by H. O. Tanner; "River in Winter," by J. H. Twachtman, and "Returning from Church," by Alfred East, of London.

IN THE ART SCHOOLS.

New York.

At the closing reception and exercises of the National Academy of Design Mr. Dielman addressed the students and their friends, outlining the course to be pursued affording more advantages to the students, beginning with the winter term in October. Mr. Will H. Low, chairman of the School Committee, followed Mr. Dielman with a short address. The speeches ended, no time was lost in clearing the ballroom, and the orchestra began the first dance of the twenty.

The dance proved to be one of the most successful yet held at the Academy.

The summer classes of the Academy began work on June 1, under the direction of George W. Maynard, drawing from the draped model posed in the open in the Academy grounds from 9 to 12 o'clock, receiving two criticisms a week. Studies executed in the still-life and antique classes and from nature receive criticisms.

J. C. Nicoll, a member of the council of the Academy, says that the architects are planning to give the Academy seven additional studios for school purposes, the building, it was hoped, to be finished in the fall.

The annual exhibition of awards at the National Academy took place on the evening of May 10. President Frederick Dielman presented prizes to the following:

Antique School. Day Class—Figure: M. Rosenbloom, Suydam silver medal; honorable mention to John Jacobson. Day Class—Heads: Honorable mentions to Misses Estelle J. Hesse and Gertrude L. Pew. Night Class—Figure: Harold Lund, special prize, $15, and Elliott silver medal; honorable mention to Miss Camilla Bitsky. Night Class—Head: George Davidson, special prize, $10, and Elliott bronze medal.

Life Schools, Painting from the Nude: George Lawrence Nelson, Cannon prize, $100; honorable mention to Justus Pfeiffenschneider. Painting Class: Julius Joseph and A. L. Kroll. Hallgarten school fund of $50; honorable mention to George Lawrence Nelson. Women's class: Miss Ida M. Crane, Suydam silver medal; Miss Josephine E. Irwin, Suydam bronze medal. Men's Day Class: A. L. Kroll and S. Danenberg, Suydam bronze medals. Men's Night Class: J. Lanzer, special prize, $25, and Elliott silver medal; T. W. Conklin and E. C. Bolles, Elliott bronze medals.

Composition Class: A. L. Kroll, and Miss H. Augusta Meday, first and second prizes, Hallgarten school fund; honorable mentions to Misses Marjorie T. Hood and Helen de Veer.

Still-life Class: Miss Athenia Agnes Belknap and Charles C. Buck, Suydam silver medals; honorable mention to Miss May Owens.

Illustration Class: Alfred L. Rabach, Suydam silver medal; Alexander Blum and Hamilton A. Wolf, Suydam bronze medals; honorable mentions to Misses Josephine E. Irwin and Mabel C. Mahoney.

Figure: David Sokoloff, first prize, $25; Joseph Krupka, Suydam silver medal.

Composition: Alfred Basch, first prize, $25; David Sokoloff, Suydam bronze medal.

The annual exhibition of the Art Students' League opened May 12 with a well attended reception and continued through May 18. The standard of work was high and showed much artistic feeling. Especially noteworthy was the work of Antonio Barone, whose portraits are admirably handled. Eugene Speicher showed several sketches, of which his portraits were the most striking, although his treatment of landscapes is always sympathetic. Henry Carlisle's work is always attractive. The etchings displayed were charming. Mr. Frank V. Du Mond's composition class showed some decorative work, and Alice Beckington's class some interesting miniatures.

The prizes and scholarship for the best work done in the classes during the season of 1906-7 were awarded as follows:

General scholarship and prize of $25 for best work in painting, Eugene Speicher; general scholarship and prize of $25 for best work in drawing, Hans Peter Hansen.

Scholarship in men's life drawing classes, Carl J. Nordell; mentions to Walter Hemenway and Alex Biorenstad.

Scholarship in men's life painting, Harvey Emrich.

Scholarship in women's life drawing classes, Mildred Copeland. Mentions to Miss Dorothea Walsh and Miss Alice Rusk.

Scholarships in women's life painting classes, Mabel Meeker.

Scholarship in portrait painting classes: first, John Caruson; second, Antonio Barone.

Scholarship in illustration classes, for figure drawing, E. L. Chase; for composition, Thomas Hunt. Honorable mentions to Elizabeth Giddings and Howard Renwick.

Scholarship in sketch classes, Miss Ruth Pratt.

Scholarship in miniature classes, Carlotta Saint Gaudens.

Scholarship in Du Mond composition class, Henry Carlisle.

Saltus prize for antique drawing, Andrew Dasburg.

Scholarship for antique drawing, William Berg.

The Wm. T. Evans prize for cover design for league catalogue, W. H. D. Koerner.

William M. Chase, who since the inauguration of the New York School of Art has been teaching there, has gone over to the Art Students' League, where he will instruct during the coming season. For a long time he was the main attraction at the New York School, which was better known as "Chase's."

At the annual exhibition of school work at the New York School of Applied Design for Women, No. 222 West Twenty-third Street, held May 17 and 18, diplomas were awarded to the following students:

Wall Paper Department—Misses Charlotte P. McCoy, Alice L. Bunnell and Cora S. Reiber. Silk Department—Misses Alice L. Beardsley. Architectural Department—Misses Jane L. McCoy and Mary B. Coggeshall. Illustration Department—Misses Agnes B. Fernbach and Teresa Huguet.

Awards were as follows:

Elementary Department: First prize, $50 scholarship for 1907-8, given by Mrs. Dunlap Hopkins to Miss Blanche March; second prize, $15 in art materials, given by the Palette Art Co. to Miss Ada E. R. Carter; third prize, $5, given by Mrs. Herbert S. Harde to Miss Amelia Heichelbech.

Jurors were Misses Simonson, Mostenthal, Robinson, H. Curtis and Charles Jeltrup.

Conventionalization Class, under Alphonse Mucha: First prize, $10, given by Geo. E. Marcus to Miss Ethel Van Namee; second prize, $5, given by Mrs. Potter Kling to Miss Hazel de Berard; honorable mention to Miss Eugenie F. Shonnard.

Jurors were F. D. Lacey, A. W. Drake, Ernest D. North, Mme. Fiedler and Mrs. Thompson Seton.

$5 prize for pencil flower drawing given by Mrs. San Bissell to Miss Mina Dall'Armi. $5 special prize given by Gen. Kneeland to Miss Majorie Dodge.

Jurors were Mmes. Allen, Frank J. Sprague and Charles R. Flint, Misses M. G. Jones and Mary P. Eno.

$5 prize for pen and ink flower drawing given by Mrs. Sanford Bissell to Miss Bessie Mossler; honorable mention to Miss Cecelia Schloss.

Jurors were Mmes. Allen B. Forbes, Frank J. Sprague, Charles R. Flint and Miss M. G. Jones.

Water Color Classes: First prize, $5, given by Mrs. Charles G. Emery to Miss Adelais Wager; honorable mention to Miss Bessie Mossler.

Second class, $5, given by Mrs. Charles R. Flint to Miss Katharine Beebe.

Third class, $5, given by Mrs. Potter Kling to Miss Cecelia Schloss.

Fourth class, $5, given by Mrs. Henry Bischoff to Miss Fedora Edgar.

Jurors, Mrs. Arthur M. Waitt and W. Stanton Howard.

Perspective Border: $10 prize given by Mrs. Thompson Seton to Miss Grace Harwell; honorable mention to Miss Jessie B. Parke.

Jurors were F. D. Lacey, A. W. Drake, Ernest D. North. Mmes. Fiedler and Thompson Seton.

Historic Ornament, class ending May 15: First prize, $15, given by Mrs. Charles G. Emery to Miss Alice M. Ludlum.; second prize, $10, given by Miss Mildred Barnes to Miss Cora S. Rieber; honorable mention to Miss Harriet I. Carroll.

Jurors were Messrs. Charles R. Lamb, Edward P. Sperry, Henry L. Parkhurst and Albert Herter.

Architectural Department: First prize, $50 scholarship for 1907-8, given by Thomas B. Clarke to Miss Mary B. Coggeshall; second prize, $10, "Bruce Price Prize," given by Mrs. Bruce Price to Miss Jane L. McCoy; honorable mention to Miss Myra V. Blake.

Jurors were Messrs. Don Barber, Austin Lord, Joseph H. Hunt.

Elementary Historic Ornament: First prize, $5, given by W. D. H. Washington to Miss Frances L. Hagarty; second prize, $3, given by Mrs. Carroll Livingston to Miss Jessie B. Parke.

Life Class: First prize, "Tuxedo Scholarship," given through Mrs. Grenville Kane to Miss Teresa Huguet; second prize, $10, given by Miss Kora Barnes to Miss Josephine Hauser; honorable mention to Miss Caroline Stehlin.

Jurors were Gari Melchers, Ernest Peixotto, Mrs. A. S. Walker, C. D. Weldon, Walter Russell, Wm. H. Funk, Charles de Kay, Harry Watrous, George C. Munzig, Charles H. Caffin.

Silk Department: First prize, $50 scholarship for 1907-8, given by Cheney Bros. to Miss Adelaide Codington; second prize, $10, given by Mrs. Herbert S. Harde to Miss Ruby S. Giffin; honorable mention to Miss Helen Hendrick.

Jurors were C. E. Bentley, C. R. Clifford, Mrs. Charles Lane Poor, P. Kurner and J. D. Smith.

Wall Paper Department: First prize, $50 scholarship for 1907-8, given by Miss Frelinghuysen to Miss Jane E. Judson; second prize, $10, given by H. A. Neilson, Esq., to Miss Cora S. Reiber; honorable mention to Miss Charlotte P. McCoy.

Jurors were A. K. Womrath, Miss Frelinghuysen, Horace M. Heston, Sir C. Purdon Clarke, Mrs. Janvier Le Duc and Paul Groeber.

Antique Department: First prize, $50 scholarship for 1907-8, given by Mrs. James A. Roosevelt, not awarded; second prize, $10, given by Mrs. John C. Eno to Miss Emmie Saxon.

Jurors were Ernest Peixotto, Mrs. A. S. Walker, Gari Melchers, C. D. Weldon, Walter Russell and A. Mucha.

Costume Sketch Class: First prize, $10, given by Mrs. Asa Wynkoop to Miss Adele Klaer; second prize, $5, given by Mrs. Herbert S. Harde to Miss Jessie B. Parke; special $5 prize given by Gen. Kneeland to Miss Ruth Baldwin.

Special Prizes: Annual $10 prize, given by W. H. Funk, Esq., for general artistic work, to Miss Alice L. Beardsley.

A prize of $10, given by the Russian Consul-General in New York, M. de Lodygensky, for the best design in the Byzantine period, to be awarded by M. Mucha, to Miss Alice L. Bunnell.

Elementary Conventionalization: First prize, $5, given by Mrs. Herbert S. Harde to Miss Eleanor Kotz; second prize, $2, given by D. H. Washington to Miss Adelais Wager.

Jurors, Miss Van Valkenburgh and Thomas A Sindelar.

The new building for the School has been started on the northwest corner of Lexington Avenue and Thirtieth Street. It will cost when finished and equipped something like $100,000, of which sum over $90,000 is subscribed. The design has Greek features, such as a frieze of Parthenon figures running around three sides just below the second floor, acroteria of bronze in the shape of sphinxes on the roof, decorative designs of approved classic origin on other parts of the two façades, tripods of bronze to right and left of the main entrance. The first apartment on entering from the street will be a grand hall occupying two stories, with a mezzanine floor in the rear. Floors three and four are given up to the class rooms. The top floor contains studios with north light. The grand hall will be used as an exhibition gallery, and the basement is arranged for various uses.

Toward the $100,000 fund for the new schoolhouse Henry B. Wilson, president, gives $5,000, and John D. Rockefeller contributes $25,000. Mr. J. Pierpont Morgan gives $15,000 and Mrs. Collis P. Huntington $10,000. The sum of $5,000 has been subscribed by each of the following: Charles G. Emery. Mrs. William F. Cochran, Frank Tilford, Mrs. Andrew Carnegie and Adolph Lewisohn. Patrons for $1,000 each comprise Miss Kora F. Barnes, Miss Mildred Barnes, Messrs. Elihu Root, A. A. Anderson, J. C. White and William F. King, while patrons for $2,000 each are Mrs. William H. Bliss and Mr. Anton G. Hodenpyl. Mrs. Reeve-Merritt and Mr. William K. Vanderbilt, Jr., contribute $500 each, while Messrs. John S. Huyler and Nelson B. Williams give $250. Mrs. George P. Way and Mr. Arthur M. Waitt give $100 each. Other contributors are Mr. Joseph J. Manning. Miss Estelle Whitfield and Miss Marion Irving, students. The land costs $75,000 and is covered by a mortgage.

At the annual exhibition of the Y. W. C. A. Art School, No. 7 East Fifteenth Street, held May 20 and 21, the judges of scholarships were John T. Boyle, sculptor, who taught at the Pennsylvania Academy and School of Industrial Art, and Mr. and Mrs. Otto Wigand. A well-known collector, Miss Caroline B. Kuehn, was the judge of embroidery.

The awards were:

First Year: Scholarship, Rowena Van Woort; honorable mention, Pauline Brainard and Gertrude C. Abbe.

Second Year: Scholarship, Genevieve Wilgus; honorable mention, Gertrude F. Minicus and Florence Suitterlin.

Art Embroidery: Scholarship, Mimi Kohlman; honorable mention, Florence Demarest and Tilly Fellinghaus.

The graduates of the three-year course are Florence Leonard, Sylvia Williams and Mimi Kohlmann.

In the well attended evening courses, where Miss Helen Simons has acted as assistant to the instructors, the awards were:

General Art Course: First scholarship, Gertrude Rudolph; scholarship divided. Ethel Cochrane and Julia A. Percy; honorable mention, Dorothy Neisel and Louise Bach.

Costume Drawing—First Year: Scholarship Elsie Stratmann; honorable mention, Margaret Seidenstrick and Mary V. Pierce.

The annual concours and scholarship awards at the New York School of Art were as follows:

Portrait class scholarships—Percy Bradley and Misses Kathleen McEnery and Louise Pope.

First mention A. M. Head, Miss Eckerson; first mention P. M. Head, Mr. Bellows.

Still-life scholarships, Miss Ethel Cook; first mention, Miss Becker.

Children's class scholarship, Marjorie Wilson; first mention, Julia Roberts.

Children's class, still-life—First mention, Gertrude Schell.

Life class scholarships—Messrs. Barnett, Bellows and Cordner Smith; Misses Plummer and French Patton, and Mr. W. Prezziosi.

Illustration class scholarships—Miss Louise Shaw and Messrs. Arthur Howell and Day.

Sketch class scholarships—Misses Lauter and Davison; first mention, Mr. Crawford.

Composition scholarships—Misses Pope, Fisher and Oelhoff, and Messrs. Bellows and Keefe.

Design scholarships — First year design, William Odwin; second year, Miss Birdaline Bowdoin.

First year normal, Miss Alberta Strubel; second year, Miss Laura Carter.

Costume design, Miss Elizabeth Hadley.

Metal work, Miss Emma Kraft.

Special scholarship, Miss Virginia McLaws.

Saturday class scholarship, Miss Mabel Harry.

Interior decoration, Mr. John Ellis.

Out-of-town scholarship awards—Minneapolis School of Art: Scholarship, Mr. K. Koele; mention, Miss Jean Coose. Denver School of Art—Scholarship, J. Loudome; mention, Miss Helen Elder. Cleveland School of Art—Scholarship, Miss Katie E. Pease; mention, Joseph Garmonde. Richmond (Va.) Art Club—Scholarship, Miss F. LeRoy Sands; mention, Miss Helen Wrinck.

The open-air class, under Ernest Lawson, is attracting much attention, and promises to be very popular through the summer months.

The European class, with Robert Henri as instructor, sails to-day for Holland.

On May 31 and June 1, the work of the Art School of Pratt Institute, Brooklyn, was exhibited in twenty-five studios. The exhibition was largely attended and the work shown was of a high order of excellence. The Trustees' Reception to the graduates will occur June 19, and the graduation exercises Thursday evening, June 20, when Mr. Hamilton W. Mabie will address the graduates.

The following will receive the diploma for the Normal Art course of two years: Isabella H. Coakley, Ethel R. Davis; and the following for the Normal Art and Manual Training course of two years: Thomas C. Anskis, Margaret Ane Boyd, Robert E. Burke, Jessie A. Burt, Pearl G. Candee, Bessie H. Craig, Nancy L. Davies, Mary L. Davis, Laura E. Flint, Edward W. Gesswein, Louise L. Green, Bertha I. Gullberg. Edith C. Hammond, Florence V. Hastings, Julia E. Ives, F. M. Rich Kent, James E. Lamb, Mary A. Lattimer, Gertrude Mumford, Clara Nebel, Sophia H. Noble. Doris Palmer, Rena Deverd Parker, Florence M. Pettee. Elie A. Pickering. Mary E. Powell, Ezra Putnol, Mildred A. Raynes, Richard O. Reger, Clara B. Savin, Edna L. Smith, Helena W. Smith, Nellie M. Smith, Ellen M. Southwick, Essa M. Starkweather, Susan G. Stearns. Bertha Uhl, Bertha B. Warren, Harriette E. Woodhull, Laurence J. Young, George J. Zehrung.

Certificates will be awarded as follows:

Three-year course in drawing, painting and illustration, to Bertha Forbes Bennett. Arthur G. Burton, Claire Feldmann, Jerome P. DeWitt.

Three-year course in drawing, color and costume illustration: Harriet Louise Hart, Villa Jones, Katharine B. Clarke.

Two-year course in decorative and applied design: Claire A. Babbitt, Dorothy Baxter, Nancy Beyer, Helen T. Bird, Kathryn L. Campbell, Sophia L. Cook, Helen M. Dinwiddie, Florence G. Evans, Hester Kent, C. Watterson Lowe, Maud Blanche Mihills. Doremus L. Mills, Hugh C. Tyler, Anna K. Wolter, Claire S. Wright, Helen C. Douglass, Florence A. Engraham, Ernestine Sunger, Harry Male, Zola B. Ruggles, and Ethel M. Dickinson.

Two-year course in Architecture: Archibald Miner De Hart. George E. Follett. Walter T. Gleason, Harry V. K. Henderson, Anthony F. Kimbel, Walter S. Lancaster, Mabel A. Lum. Lester B. Pope, George H. Schwartz, Charles H. Wansor.

The new term will open September 25. Already a large number of applicants have been received.

The art schools for men and women at the Cooper Union held their annual receptions and award of prizes last week.

In painting from still life, three prizes of $10, $5 and $5 to Misses M. Noble, E. Ewalt, and Florence Kaldenberg. Silver medal to Miss I. F. Hoarvie, and a bronze to Miss F. Coombs.

Modeling—First prize, Miss Jensen, hon. men. to Miss Klinge.

Drawing from life.—Silver medal with $5 prize, to Miss A. L. Monzig; bronze with similar prize to Miss Jensen, and hon. men. to Misses O. B. Anderson, Lillian Cooper, and Marion Westcott Ware.

Drawing from antique—Silver medal, Miss Edith Rowe Shelley; bronze, Miss Lillian Cooper; hon. men. to Misses Edna F. Hart and Sulamith Sokolsky

Drawing from the cast—Silver medal to Miss C. Hope King; bronze, Miss M. D. Edy; hon. men. to Misses E. Blanche Knapp, E. G. Turner, Hazel R. Dimon, and Edith Vandine.

Water colors, pastels and miniatures—Silver medal for miniatures, to Miss Kate C. Thompson; bronze, Miss Flora Marcusy; another bronze, Mrs. Nina S. Tait; hon. ment., Misses Ethel Hughes, Helen Hogeman, F. Claire Wood, and Emily P. Dale.

Special prize competition for prizes given by Mrs. John E. Parsons for miniature costume heads on buttons, first, of $10, to Mrs. Nina S. Tait, and second of $5 to Miss Helen Hogeman.

Competition for prizes given by McDougall Hawkes for decorated lamp and candle shades—First prize $15, Miss Isabel Minaco; second $10, Miss Florence M. Davis; third, $5, Miss Grace Shrine.

Silver and bronze medals were given in other departments of this section, taught by Miss Elizabeth A. Talbot, such as those for wall papers and book covers, dress and drapery silk, rugs and stained glass, and antique ornament after Assyrian, Egyptian, Greek, Roman, Byzantine, and Moorish patterns. Drawings in the composition class have $10 and $5 prizes, which are also given in a competition for magazine covers, prizes being donated by Miss Morgan. Several silver and bronze medals were given in the illustration class taught by B. West Clinedinst, and prizes of $30 and $25 were distributed in a competition of designs for panel screens, instituted to memory of Ethel Cram. Afternoon drawing class, taught by Mr. Charles L. Hinton, received three prizes of $10 and $5.

Philadelphia.

The informal closing exercises of the school year at the Pennsylvania Academy were presided over by Dr. Herbert M. Howe, chairman of the Academy's Instruction Committee. Because of the two-fold loss which the Academy has suffered in the recent deaths of Mr. Henry Whelen, Jr., its president, and Dr. John H. Packard, of its Board of Directors, the exercises were of the simplest possible character, consisting principally of the announcement of the following awards of school honors. No other art school in the country has at its disposal such rich prizes as has the Academy, which this year bestowed upon its successful students rewards amounting to $15,000.

The full list of honors awarded was as follows:

Zoological prizes awarded by Herbert M. Howe, M.D., for the best group of original studies made from living animals, $15, to Frederick Bower; for the second best group, $10, to Minnie S. Davenport.

Prizes in the anatomy class awarded by Dr. McClellan: First prize of $15 for best group of three studies made from the human hand, to Beatrice Fenton; second prize, $10, for same subject, to Emily C. Bishop; special prize for excellence in oral examination to Marjorie Ellen Watmough.

Henry J. Thouron prizes in composition: Best group of compositions upon subjects during current season, $50, decided by the faculty, to Henry Asbury Rand; best group of compositions upon same subjects, $25, awarded by vote of students, to Laura Craven.

For general progress in work of composition class during season, $50, awarded by Instructor to Maude Stokes; for work showing in its treatment of said subjects most poetic or best abstract or idealistic point of view, decided by Instructor, $25, to Joseph Goldberg. Edmund Stewardson prize in the Department of Sculpture, $100, to Hunt Diederich; first honorable mention to Emily C. Bishop; second honorable mention to Frank M. White.

Charles Toppan prizes for best pictures produced by students during year on subjects ("Success" and "South:" First prize, $400, to Arthur B. Carles; second prize, $300, to Marporie Ellen Watmough; honorable mention with Academy scholarship for ensuing year to Edwin C. Slater and Adolph W. Blondheim.

Continuation of Cresson travelling scholarships awarded last year, $1,000 aditional, to Clarence K. Hinkle, painting; John M. Bateman, sculpture, and Warden H. Fenton, Architecture.

Special award of Cresson scholarship for a third year, $1,000 additional, to Victor H. Zoll.

Special award of Cresson scholarship of $500 for study in Europe, to F. Hutton Shill.

Cresson long term scholarships for two years' study abroad, $2,000 each, to Arthur B. Carles, painting, and Salvatore F. Biliotti, sculpture.

In the department of architecture equal awards were made of Cresson scholarships of $1,500 each for two years' study abroad to C. Edgar Cope and T. Harlan Ellett.

Cresson short term scholarships for study in Europe during coming summer, $500 each, to Lazar Raditz, Alice eKnt Stoddard. Laura Craven, painting, and Albin Polasek and Emily C. Bishop for sculpture.

Closing exercises of the Philadelphia School of Design for Women were held May 29:

The principal prize, the P. A. B. Widener European Fellowship, for achievement in practical design, was given to Miss Ethel Mager.

Fellowships carrying a year's study in the New School of Design were awarded: The Redwood F. Warner, for practical design, to Corinne B. Hardcastle; the P. Pemberton Morris, for pictorial illustration, to Mary Russell Ferrell; the John Baird, for assiduous study and progress, to Anna I. Woods; the John Sartain post-graduate, for general achievement and ability, to Hannah M. Horner; the William J. Horstmann, for earnestness of purpose, to Helen K. McCarthy, of Huntingdon; t he P. S. D. W. Alumni, for excellence of work, to Lucile B. Howard, of Kennett Square.

An unknown benefactor gave the money to continue this year the European travelling scholarship given yearly during his life by William L. Elkins and maintained for a year or two after his death by the alumnae Association. Miss Edith M. Mann obtained this prize.

The commencement exercises of the Pennsylvania Museum and School of Industrial Art took place in Horticultural Hall, June 6. The principal, Leslie W. Miller, read the report of the 30th year of work, showing that the registration of the school was 1068 pupils, an increase of 50 over the enrollment of the previous year and the highest ever recorded. The whole number of pupils educated by the school amounted to 9038, of which some have become architects, mechanical engineers, carvers, decorators, engravers, cabinet makers, metal workers and many similar pursuits for which the school education in the textile manufacturing had fitted them.

CALENDAR FOR ARTISTS.

Buffalo.—Art Gallery: Annual Exhibition. Closes September 1.

Chicago. — Art Institute: Twentieth Annual Exhibition. Works received October 2-5. Opens October 18. Closes November 28.

Cincinnati.—Fourth annual exhibition at Museum. Closes about July 17, or at end or summer. Pictures forwarded to other exhibitions, at option of exhibitors.

National Academy.—Winter Exhibition, 1907. Pictures received Nov. 27-28. Opens Dec. 14, 1907. Closes Jan. 11, 1908. Eighty-third Annual Exhibition, 1908. Pictures received Feb. 27-28. Opens March 14, 1908.

New York Water Color Club.—Eighteenth annual exhibition. Works received October 18-19. Opens November 2. Closes November 24.

Poland Springs, Me. — Thirteenth annual exhibition. Opened June 8. Closes October 1.

Richmond, Ind. — Art Association: Opens June 11. Closes June 25.

Worcester, Mass.—Tenth annual summer exhibition at Art Museum. Exhibition. Closes September 29.

WITH THE ARTISTS.

Five of the ten new Academicians are presented on this page. They were elected at the last meeting of the National Academy, May 8, 1907.

J. Carroll Beckwith is about to leave for his summer home at Onteora, in the Catskills, where with Mrs. Beckwith, he will spend the summer. He is not going abroad this summer.

Henry Mosler is travelling in Europe.

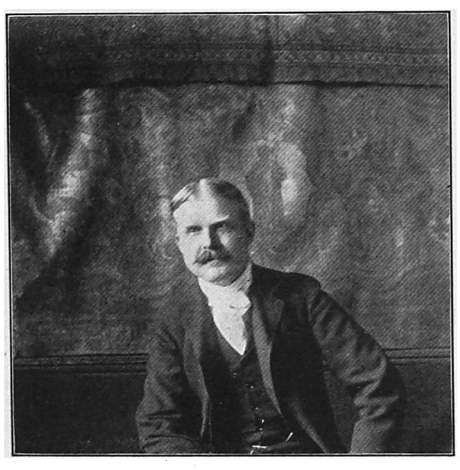
Carle J. Blenner is now at New Haven, Conn.

Parker Mann is painting at Gloucester, Mass.

Allan B. Talcott is at Lyme, Conn.

Douglas Volk is painting at his summer home, Centre Bridge, Oxford County, Me.

A number of the friends and classmates of Miss Dorothy Walsh a "June bride" recently gave a luncheon in her honor at the Art Students' League. Those present were the Misses Wright, Ives, Parton, Bigelow, Banister, Armistead, Jackson, Kahen, Homestead, Faber, Moeller, Reibling. Foster and Wriley. The guests of honor were Mrs. and Mr. H. Daniel Webster, who have just returned from their honeymoon.



Rob't W. Van Boskerck

The Paris Salon has awarded the medal of honor to Henri Martin, an American painter, for two landscapes.

Addison T. Millar has rented an old farm house and with a river view near Norwalk, Conn., where he will spend the summer.

H. Anthony Dyer has just completed a series of decorations in the summer home of Mr. Benjamin F. Vaughn at East Greenwich.

Ernest Moore, an English artist visiting America, has recently painted a portrait of the British Ambassador which is worthy of note. It is a little less than a half length and pictures Mr. Bryce wearing his Oxford gown. Mr. Moore is at present executing a series of portraits for the du Pont family in Wilmington, Del.

Isaac B. Hazelton has gone to Wellesley Hills for the summer, and William C. Loring will spend his summer at Duxbury, Mass.

W. Staples Drown sailed for England on a painting trip, May 16, to remain until August.

Frederick W. Freer will take a sketching class for out-door work to Lake Geneva early in July.

Charles F. Browne will take a class for two weeks' sketching at Grand Detour on the Rock River.

W. P. Henderson, will have a class at Lake Bluff for three months, beginning June 17.

Thomas Wood Stevens and Dudley C. Watson will jointly conduct a summer school at Channel Lake, Ill.



Paul Dougherty

William M. Chase sailed June 1 on the Lucania for a three months' trip abroad. After visiting London and Paris, where he will endeavor to interest American artists resident abroad in the purposed monument to Stanford White, he will go to Florence, to meet a class of forty students, to whom for two months he will give instruction in painting.

F. C. Mathewson is now at his summer home at Barrington, R.I., and later on he will cruise and paint in and around Bailey's Island, Me.

Miss Elizabeth Gowdy Baker recently showed an excellent portrait of Dr. Margaret A. Clevis at her Bryant Park studio.

Gerald Barry, an English painter, has been producing some interesting works in portraiture in Washington of late, notably a likeness of Mrs. Newberry.

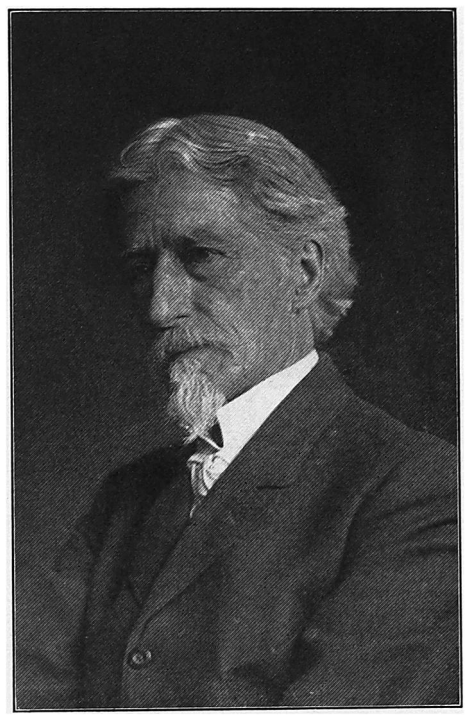
Henry H. Ahl is at Bawley, Mass., for the summer.

George Elmer Browne has sailed for Paris, where he will spend the summer.

W. Verplanck Birney will be at Siasconset, Mass., this summer.

E. Irving Couse has opened his summer studio at Taos, New Mexico.

Emil Fuchs is now painting in his studio in London.



Edward Gay

Edward Gay, who lives in Mt. Vernon, has opened his summer home at Gayland, Cragsmoor, N. Y., in the Catskills. Mr. Gay has a studio there and is a member of a colony of well-known artists at Cragsmoor. A near by neighbor is George Innes, who not only has a cottage in the mountains, but an art gallery there as well. Last summer Mr. Gay made many sketches of the mountainous country in and around Cragsmoor.

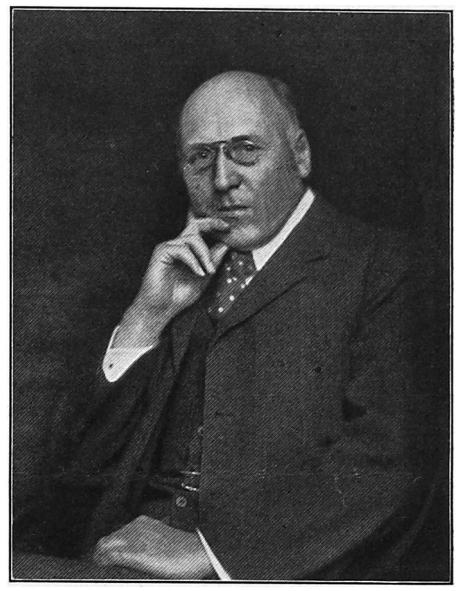
Henry Golden Dearth is summering and painting as usual at Montreuil-sur-Mer, near Boulogne, France.

Albert L. Groll is planning a three weeks' trip to Arizona, in which he will be accompanied by Mr. Herman Schaus.

Louis Paul Dessar has left town for the summer, and is now at his country place near Lyme, Conn. Mr. Dessar owns a large farm in the Connecticut country, and on this estate finds ample material for his sketch book and brush.

Mr. William T. Evans has recently purchased a picture by William L. Lathrop, which will be added to his gift to the Nation. He has also bought one for his private collection.

Paolo F. Finocchiaro, who has a studio in the Bryant Park Building, has several portrait commissions to fulfill before leaving town for the summer. He plans to sail for Europe about July 15, and will first visit Paris, where he will paint a portrait. Afterwards he will open his summer villa at Catania, near Taormina, Italy.



Howard Pyle

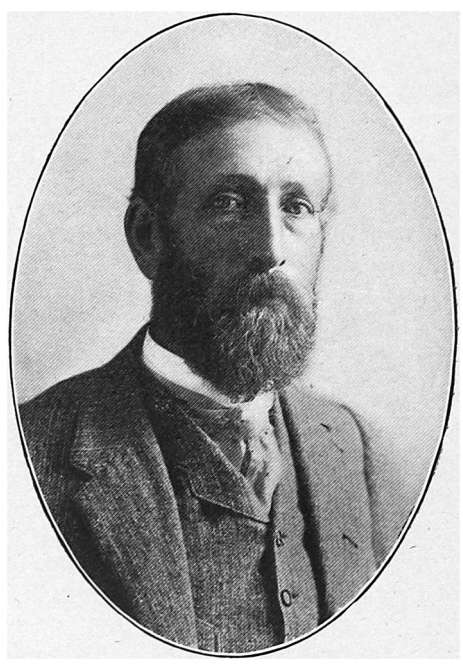
Miss Agnes Emilie Meyer, daughter of the late Asher Theodore Meyer and a well-known artist, was married to Mr. Julian Theodore Mayer May 29 at the residence of the bride's mother, No. 194 Riverside Drive.

Irving R. Wiles left for Grand Rapids, Mich., May 15 to paint several portraits and exhibit a number of his recent canvases there. Mr. Wiles has just finished the portrait of Mrs. Eugene Inge of Tennessee, one of the strongest he has yet painted.

De Witt Lockman is at Windham, Conn.

Jef Leempoels is in Brussels for the summer.

J. Francis Murphy and Mrs. Murphy are at their summer home at Arkville, Delaware County, N. Y.



William L. Lathrop

Martha L. Purdin has joined the artists' colony at Lyme, Conn.

E. L. Henry is at Cragsmoor, Ulster Co., N. Y.

George H. McCord is still abroad and at last accounts was painting in Venice.

Charles Schreyvogel, who makes a specialty of painting western scenes, rough riders and cowboys of the plains, has closed his studio on Garden Street, Hoboken, and is now at his country place in the Catskills, where he will spend the summer. He has recently given the finishing touches to a new picture of western life.

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Copies of the "American Art News" are now on sale at Brentano's, No. 9 Union Square. this city, and at Brentano's, Avenue de l'Opera, Paris.

Catalogues of all important sales which take place in New York and elsewhere in the United States will, when the margin of time for mail transmission to Europe permits, be found before said sales, with our Business Agent in Europe, M. Felix Neuville, No. 49 Avenue de l'Opera, Paris, where they can be consulted. M. Neuville will have said catalogues for examination after said sales and also results of same. Orders to purchase at said sales can be handed M. Neuville and same will be cabled to New York, and will be executed here. Apply to him for conditions.

The office of the "American Art News" is now prepared to procure for patrons and readers expert opinion at a nominal rate on pictures or art objects, to attend to the restoration, cleaning and varnishing of pictures, and to repair art objects at reasonable rates, to catalogue collections and galleries, print catalogues and circulars, and to supply art information of any kind.

In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

Should any of our readers desire any special information on art matters of any kind, we shall be glad to put our sources of information at their service.

The phenomenal duration of the active art season, which as a rule closes at the latest by May 1, is evidenced by the news that the past five weeks has brought, and which crowds our columns in this first monthly issue of the summer. The news of the many closing exhibitions and commencements of the art schools, detailed elsewhere, has been supplemented by that of exhibitions in Worcester, Mass., Rochester, N.Y., Richmond, Ind., Cincinnati, O., and Poland Springs, Me., and stories from Europe of the purchase of the noted Kann collection in Paris by Duveen Brothers, and of important art auctions. Altogether, the month of May and the first fortnight of June have been lively and interesting ones in the American art world, and the presentation of this news justifies our conviction of the necessity of an art newspaper's appearance during the so-called dull season.

The best reply to the labored and lengthy attempt to justify himself for having used his position as director of the Albright Gallery of Buffalo to obtain an unfair advantage over the regular dealers of the country, made by Mr. Charles M. Kurtz, in his last Academy Notes, is the fact that the German pictures he imported under bond "for exhibition purposes only," but in reality for sale, and which are now on view in a downstairs room of the Corcoran Gallery at Washington, are not offered for sale there, nor will they be so offered there or elsewhere.

Those of our readers and patrons who are contemplating trips abroad this summer are advised to consult our advertising columns, where they will find the cards, with addresses of the best known and most reliable art houses and galleries in Europe. We guarantee these houses and firms and cannot too strongly urge the wisdom of purchasing pictures or art objects only through such reliable and well-known establishments. The following of this advice may prevent the acquirement of fraudulent pictures and art objects, which are temptingly offered to American collectors and buyers in larger quantity every year, and which are manufactured with such skill as to be apt to deceive even experts. For the convenience of our readers our Continental Agent, M. Felix Neuville, 49 Avenue de l'Opera, Paris, may be consulted for art information of any kind, and our English correspondent, Mr. Frank Rutter, 4 Warrington Crescent, London, will cheerfully furnish information on art matters in England.

In order to avoid the complaints we received last year from many of our subscribers who failed to receive their copies of the Art News regularly when in Europe, we have arranged to have the journal on file in all the principal reading rooms frequented by Americans abroad. It can also be obtained at Brentano's, Avenue de l'Opera, in Paris, and the complete file can also be found with our business agent in Paris, Mr. Felix Neuville, 49 Avenue de l'Opera, to whom our readers and friends may apply for any art information desired.

We give below a list of the places where the Art News can be found abroad, and we are further negotiating to the end that the journal will soon be obtainable in all the larger Continental and English cities:

PARIS.

Brooklyn Daily Eagle	53 rue Cambon
Morgan, Harjes & Cie	31 Boul. Haussmann
American Express Co	11 rue Scribe
Crédit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	2 Place de l'Opera
American Art Association	74 rue Notre-Dame-des-Champs
Munroe et Cie	Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel

LONDON.

W. E. Spiers	36 Maiden Lane

BRUSSELS.

Credit Lyonnais	84 Rue Royale

METROPOLITAN MUSEUM.

Among the acquisitions announced in the June bulletin of the Metropolitan Museum is a large part of the Georges Hoentschel collection of objects of decorative art formed in Paris and presented to the Museum by Mr. Pierpont Morgan. This collection is particularly rich in Gothic and eighteenth century art objects. Many of the pieces are from the royal chateaux of France, and some date from the French Revolution, when the chateaux were pillaged of their treasures. The Gothic section is illustrative of the decorative art of that period, and contains many panels and examples of ecclesiastical work.

The collection was purchased by Mr. Morgan in the spring of 1906. Soon afterward he presented to the Museum all the eighteenth century section, and announced that he would deposit the Gothic section in the Museum as a loan for an indefinite period.

It has been determined to install the gifts in a part of the building especially constructed for it. Plans have been prepared for this addition, which will be on the north side of the building, to the rear of the new extension on Fifth Avenue.

Among the new paintings is the picture of "The Charpentier Family," by Renoir, already mentioned and first reproduced in the Art News of April 27, a painting of the Rocky Mountains, by Bierstadt, "The Red Barn," by J. Francis Murphy, and "Fleur de Lys," by Robert Reid. An interesting piece of sculpture is a replica of Rodin's "Bronze Age," or "Primitive Man," presented to the Museum by Mrs. J. W. Simpson.

The Imperial Museum at Uyeno Park, Tokio, has sent to the Museum, as an exchange, an important collection of primitive Japanese arms and armor.

Sir Caspar Purdon Clarke sailed on the Adriatic May 22 to spend eight weeks on the Continent before returning to New York in July. While Sir Purdon is abroad, his place is taken by Edward Robinson, the assistant director.

Prof. Arthur Fairbanks, of Ann Arbor, Mich., has accepted the Directorship of the Boston Museum. Prof. Fairbanks is 43 years old, was graduated from Dartmouth in 1886, and for the last few years he has been Professor of Greek at the University of Michigan.

Following the re-election for the twenty-fifth consecutive time of Mr. Charles L. Hutchinson as president of the Art Institute of Chicago, arrangements were made to recognize his long service in behalf of the enterprise, and the gallery of old masters, which contains the institute's chief claim for recognition as an art centre, is to be christened "The Charles L. Hutchinson Gallery of Old Masters."

H. C. Frick has denied absolutely a widely published story from Pittsburg that he was to erect, just across from the Carnegie Institute there, a building to be known as the Pittsburg Academy of Fine Arts, at a cost of $5,000,000.

ART OVERVALUATION STOPPED.

The New York customs authorities have determined to stop the long continued practice of fraud upon buyers of foreign paintings and other works of art. The plan has been to invoice pictures and other art objects at prices many times their intrinsic value, to pay the ad valorem duties, and then to exhibit to prospective purchasers a copy of the official invoice as proof of the price paid. This plan in many instances brought intending buyers at the Appraiser's Stores while the art objects were undergoing the usual examination and appraisal.

The authorities think that a large and lucrative traffic has been conducted in "fake" pictures and other works of art, because of the high values attached to the importations and the apparent eagerness of the importer to authenticate his entries in the presence of the customs officers. A painting invoiced at $50,000 and consigned to a woman was recently received at the Appraiser's Stores. The picture was said to have been shipped either from London or Paris. In the ordinary course it was turned over to Examiner Hecht, who after inspection of the canvas, was surprised at the valuation which he placed at $500. Before Mr. Hecht made his report, the woman importer of the painting applied to the Appraiser for permission to bring some of her friends to see the picture. Curiosity was aroused, and enough evidence was gathered to warrant the belief that the exhibition of the work was merely a device to substantiatiate a fictitious value.

Under the customs regulations the Federal authorities have no power to punish overvaluation, although drastic action is taken in instances where undervaluation is detected.

OBITUARY.

Paul Nimmo Moran, a son of Thomas Moran, died in Los Angeles, Cal., May 26 last. He was both a landscape and a figure painter. He studied in Paris and was just winning a reputation here, exhibiting in the Academy and Water Color Exhibitions, when about nine years ago he left New York for the West. At that time he was a well-known member of the Salmagundi Club.

After a lingering illness, Alexandre Casarin, painter and sculptor, died in New York May 26, aged 55. The dead artist had an adventurous career, and was as well known in Paris, Madrid and Mexico as in New York.

George W. Liniger, art collector and Egyptologist, died at him home, Omaha, Neb., June 9, aged 73. Mr. Liniger's collection of the old masters is claimed to be one of the most valuable and important in the United States.

CORRESPONDENCE.

Editor American Art News.

Dear Sir: In running through some ancient archives in Paris I noted the fact that in 1793 France purchased from the United States a large quantity of wheat for which it was unable to pay. Gold being impossible, and the paper offered not satisfactory, the matter was adjusted by a part payment in certain "Livrasions de Moniteur," the balance in tapestries from the manufactories at Beauvais. I would like to learn the correctness of this account and also, if true, the location of the tapestries. The product of the Beauvais manufactories was greatly prized in the eighteenth century and much sought after in foreign countries.

FRED HOVEY ALLEN.

New York, June 10, 1907.

Editor American Art News.

Dear Sir: I was glad to read in a recent issue of your paper of the exhibition of paintings by George Elmer Browne at the Knoedler Galleries, and while I had not up to that time seen any of his work, yet I had heard it favorably spoken of during the past few years, and the high praise which you accorded it in the article referred to greatly increased my desire to see it. I did not see his exhibition at the Knoedler Galleries, yet had the pleasure a few weeks later while on my way to New York of seeing it at the Reinhardt Galleries in Chicago and a little later in the Reinhardt Galleries, Milwaukee. From your favorable comments and that of others concerning his work I had expected that it was not of the ordinary kind, yet it exceeded my own expectations.

You may be interested to learn that I purchased the canvas entitled "After the Rain," and I believe that such work as contained in this picture entitles Browne to be placed in the front rank of our American painters, and that as a painter of skies he has no superior among living artists, at least among those whose work I have seen; in fact, his sky painting in "After the Rain" compares very favorably with the work of the peerless Weissenbruch, of whose work I have two examples in my collection. In an article upon the recent exhibition of Mr. Browne the following tribute was paid to the canvas I purchased: "'After the Rain' is another grateful bit of Brittany—only two old hooded wagons wending home after a storm, with the blue sky revealed between the breaking clouds—but the atmosphere breathes of rain-swept fields, and something poetic speaks from the simple scene."

Hoping that your valuable paper will continue, as it has in the past, to call the attension of collectors (doubtless many of whom are like myself your subscribers) to the meritorious work of artists, especially American artists, and wishing your paper the continued success to which it is entitled, I remain,

Sincerely yours,
SAM'L O. BUCKNER.

Milwaukee, Wis., June 5, 1907.

LONDON LETTER.

June 5, 1907.

As foreshadowed in previous letters, this year's Academy is not so strong as it should be. There are many notable absentees, such as Abbey, Alma Tadema and Brangwyn. On the other hanl, many of the younger men have this year been admitted and help to strengthen the exhibition. One of the most successful pictures is the life-sized group by L. Campbell Taylor, entitled "The Rehearsal," and reproduced by permission of the artist. The color scheme is in silvery tones, and the influence of Whistler is discernable. This picture has been bought for the Chantrey collection for £1,000. Other works bought for the Chantrey collection are a marine landscape, "Runswick Bay," by Arthur Friedenson, a small Rodinesque marble group, "The Earth and the Elements," by Bertram MacKennal, and a water color, "The Seers of Love," by W. G. Simmonds.

Sargent's portraits of women are generally considered disappointing and below his average. "Lady Sassoon" is unanimously pronounced his best, being splendidly characterised and dexterous in the painting of the black silk dress. George Henry, the new Associate, maintains a higher level, and his "The Mirror," has been greatly admired. 'Mrs. Henry van der Bergh" is the best of S. J. Solomon's portraits. Arnesby Brown comes out strong among the landscapists, his "The Wherry" having all the good color qualities of impressionism combined with accurate delineation of form. George Clausen's small pictures, "Sunset" and "The Little Brook" are his best, and Leader's little cabinet picture, "The Circus by the Sea," is also better than many of his larger landscapes. Other good landscape work is shown by Bertram Priestman, Alfred East, Mark Fisher, Buxton Knight, and W. G. von Glehn, whose "The Avenue" is a brilliant piece of color. E. Stott is well represented by a number of poetic pastorals, among which "Belated" is perhaps the best.

Frank Bramley, with his portrait studies, H. S. Tuge with a portrait and a nude, "The Diving Place," are well to the fore. Frank Craig's large and decorative picture of Joan of Arc leading a charger partially atones for Mr. Abbey's absence, while E. A. Hornel's splendid mosaic of color, "The Music of the Woods," is a welcome novelty at Burlington House. John Lorimer, G. W. Lambert, Fred Hall and Charles Sims, with a big nude group, "The Island Festival" are among the most successful of the outside exhibitors.

The sculpture is not remarkable, and the water color room is weaker than usual, but the black and white section is strong, with good drawings and etchings by Wm. Strang, Claude Shepperson, Seymour Lucas, Laurence Walker, Katharine Kimball and Hanslip Fletcher.

The New English Art Club, many of whose members have this year won admission to the Academy, is holding an exhibition during June at Dering Yard, 67 New Bond Street, and the show should be visited by all who desire to see what our younger and more advanced painters are doing. Wilson Steer contributes a fine life-size decorative portrait of "Mrs. Hammerton," a reminiscent of Gainsborough in the fine arrangement, but his own in its silvery color scheme and rich painting. W. Rothenstein sends another of the scenes from Jewish contemporary life, which have earned him a place in the Tate Gallery, and Sargent sends some splendid vivid impressions of places. "The Balustrade" and a daring water color of boats bathed in southern sunlight being the most arresting of his exhibits. Excellent work is also shown by Francis Dodd, Von Glehn, David Muirhead, Sydney Lee, Roger Fry, and Muirhead Bone, and the collection is of great interest, although weakened by the defection of Messrs. Orpen and Ambrose McEvoy, who are holding shows in other galleries.

At Messrs. Obach's Galleries there is a fine exhibition of pictures by French and Dutch Masters of the XIX. Century. Courbet, Jongkind, Monticelli, Daubigny, the Marises, Corot and and Diaz are all admirably represented, while of equal beauty and of particular interest is "Le Trait d'Union," the last picture on which J. F. Millet was at work before his death, and unfinished though it be, an admirable and impressive example of his noble art.

At Messrs. Connell's Gallery in Old Bond Street, is an illuminating exhibition of etchings by D. Y. Cameron, the well-known Scottish artist. Fine impressions of some of the finest of his former work is shown and in addition there is a new series, entitled "The Belgian Set," which proves the etcher to have made a great stride forward and taken his place among the greatest etchers of our time. No lover of black and white should miss seeing these galleries.

A picture entitled "Christ at Calvary," coming from the collection of Don Alberto Gonzalez-Abreu of Seville and attributed to El Greco, started at 20 gns. and finally fetched £1,995. Guardi's Venetian views seem to be increasing in favor, his "Piazza of St. Mark" and the "Doges' Palace" bringing 1,500 and 1,350 gns., while less important examples brought prices ranging from 115 to 649 gns. The most important prices for modern pictures have been 800 gns. for a small Corot, "The Farm;" 600 gns. for Troyon's "La Foret;" 600 gns. for Alma Tadema's "Roman Scribe," and 560 gns. for a water color "Returning from Labor," by Israels.

A Louis XV. Sevres biscuit bust, 10½ inches high, by Dodin, 1758, cost Mr. C. J. Wertheimer £1,000 at Christie's, while at an important sale of armor in the same rooms, a full suit of Milanese armor made £525, and another suit of the same period £99. At Robinson and Fisher's a pair of old Sevres figures of a lady and gentleman in court costume brought 1,000 gns.

Mr. E. M. Hodgkins has recently acquired a collection of Isabey miniatures, which may be fairly be called unique. Over twenty in number, these miniatures are, with one exception, portraits of ladies and of unusual size, ranging from about five to twelve inches in height. The workmanship, needless to say, is exquisite, and the color most delicate and refined, while the variety of the treatment is a revelation of the great Frenchman's scope. From an historical standpoint also these portraits of Mme. Recamier and many other celebrities and beauties of the time have a special value. Mr. Hodgkins has also on view a fine display of Sevres porcelain and decorative French furniture.



LE VIN DOUX
By Mlle. Achille Fould
In Paris Salon
Copyrighted by A. Fould

Mr. C. J. Charles has on view at his galleries, 25-29 Brook Street, an admirable exhibition of old oak rooms, which no lover of antiques should miss. Better than any verbal description is the photograph of one of the rooms here reproduced by permission. This room, which Mr. Charles assigns to the early Queen Anne period, is of special interest, as illustrating the transitional period between the smaller and larger panelling, and some good judges who have carefully examined the beautifully grained wood, front and back, think it very possible that it is even earlier and dates from William and Mary. Attention may be drawn to the beautiful early Queen Anne walnut chair shown in the photo, and to the ceiling from mouldings of the period. Another oak room shows a fine example of a great rarity, a Jacobean oak fireplace and mantle complete, while another fireplace contains the original stone lining on which the arms of the former owners are dimly discernible. The corridor in the photo shows a fine piece of Elizabethan panelling, while panelling of other periods are also on view. The early English extending table shown is also worthy of note, as also a Cromwellian day bed in the same room.

PARIS LETTER.

Paris, June 5, 1907.

As to the Société des Artists Français annual display, opinions, as usual, are greatly at variance as to the quality of the exhibit as a whole. The consensus inclines to a rather favorable view. But it is conceded that no art work shown comes as a revelation. Two pictures by Laparra and Jonas, respectively, are to be cited as impressive. William Laparra's effort is entitled "The Pedestal," and may be laconically described as an allegory typifying the horrors of war. Jonas's painting represents an incident of the strike at Anzin, and discloses a mob of strikers maltreating a wretched pair of workingmen who prefer ill-paid labor to idleness. There is significance to these paintings, in addition to technical worth and hence their special and very marked prominence.

Among the hundreds of pictures contributed by other artists, the connoisseur and the simple neophyte must, so to say, "carve for himself." "The Shroud of a Hero," is a striking work of Jacquet's. Emile Fuchs sends a pretty "Lady in Blue." Heyerdahl, a Norwegian, has two good views of Montmartre streets. A Dutch painter, van Papenrecht, exhibits an excellent military picture. Flameng's work is unusually disappointing, and C. D. Gibson's first contribution to the Salon has caused no sensation. Kay's view of the Clyde meets with favor. J. P. Lauren's efforts are of the familiar type and a work of Lorimer's, in which some graceful women dance hand-in-hand around a statue of Cupid, recalls felicitously one of the loveliest and best-known poems of Verlaine's. The painters of note are all represented. Bonnat has two pictures, sending down to posterity President Falliéres and Paderewski. Harpignies, Tattegrain, Rochegrosse, Joseph Bail, with his well-lighted lay-figures; Antonin Mercie, Pointelin and numerous artists of less celebrity contribute canvases. Mrs. de Wentworth presents in theatrical parlance two distinguished sitters: Queen Alexandra and President Roosevelt. Further enumeration, however, would be superflous. The present Salon unquestionably appeals to all tastes, and, through many media, to people of no taste at all.

The month just closed will be remembered as the most animated period of the art year. Its most important events have, of course, been the Chaffey, Mulhbacher and Sedelmeyer sales; but incidents of minor financial significance, and a large number of exhibitions have made it a particularly interesting epoch.

The exhibitions of paintings have been and are, literally too numerous to mention. At Bagatelle, one may see an admirable collection of portraits and busts, marble and terra cotta, of famed and well-known women. An exposition of the works of Carrière invites inspection in the Palais des Beaux Arts. The comic illustrators have a fine exhibition of their works in the Palais de Glace. "Salon of the Arts of the Sea," is the title of an exhibition of marines now open in the Tuileries Garden. The International Ordre des Arts has an exposition on the Boulevard Raspail. And of the less pretentious "shows," to use a somewhat trivial expression, there is no end. M. Meifren, a Spanish painter, has placed his work on view in the Galerie Georges Petit. M. Gustave Fraipont exhibits watercolors in the Tooth Gallery. Mlle. Beck, a Swedish artist, has paintings on view in a Societe Internationale gallery in the Rue La!tte.

ATLANTA.

At the annual meeting of the Atlanta Art Association, held in late May, for the re-election of officers, Mr. Robert Alston declined re-election as president, Mrs. Clark Howell, Jr., as vice-president, and Miss Selene Armstrong as Secretary. Mr. Clifford Anderson was unanimously elected president; Mr. Clark Howell, vice-president, and Miss Mary Kingsbery, secretary. An art committee was appointed as follows: Mmes. Samuel Evins, Linton Hopkins, E. W. More, Clarence Knowles, James Gilbert and Misses Irene Smilie and Kate Edwards. The executive committee consists of Mr. C. B. Bidwell, chairman; Messrs. Clifford Anderson, Clark Howell, Sanders McDaniel, Robert Alston and Marion Jackson, Mrs. Ralph Van Landingham, and Miss Mary Kingsbery.

Atlanta's first local exhibition has just been brought to a successful close. It consisted of a collection of landscapes, portraits, etchings and decorative studies by five artists who live and work in Atlanta, Mr. and Mrs. Harry Osgood, Miss Kate Edwards, Edward Gregory Smith, and Miss Rosine Raoul. Portraits in oil and chalk were exhibited by Mr. Osgood and Miss Edwards of well-known Atlanta people, among them those of Ralph Van Landingham, Judge Newman, Lewis Beck, Wilie Pope, Miss Rebecca Raoul, little Miss Lovett and Miss Susie May Pope. A charming group of etchings was exhibited by Mr. Osgood. The landscapes exhibited by Mr. Osgood were especially beautiful and rich in color.

Mrs. Osgood's decorative studies were unusually fine. In composition, Mrs. Osgood is especially happy.

The work of Edward Gregory Smith had much merit. His pictures made a charming ensemble, but the three canvases which dominated the panel "April Day," 'The Pine" and "Windy Day" were the best.

Nothing in the exhibition attracted more attention than the group of portraits done in chalk by Miss Edwards. Of these her "Little Miss Evelyn Lovett" was most charming, and will be exhibited later in Chicago and New York. Miss Edward's work is of merit, and is attracting much attention here. Miss Rosine Raoul exhibited a number of book cover designs, exquisite in design and coloring.

BOSTON.

The art season is yearly later in closing, due possibly to the interest left in the summer exhibitions. Although the Copley Square's annual summer show does not open until July 1, the various galleries in the city have already announced their openings for the season.

In one of the local galleries an interesting collection is now on view. Charles H. Davis is well represented by three fine examples, Charles H. Woodbury sends two marines, Charles Walter Stetson has a good monastery interior with figures, and Walter Dean a delightful picture of the old houses and wharves at Gloucester. Other artists contributing are C. F. Pierce, Lucy Conant, Batchelder, Vibert, etc.

At the recent opening of the New Club, a selected exhibition was held of works by well-known Boston painters. A students' exhibition was inaugurated May 15, with an interesting array of paintings and black and whites by Boston art students. A number of study heads are shown, and some evince more than ordinary ability. Among the exhibitors is the young son of J. J. Enneking, the veteran artist, also Harold C. Dunbar, B. K. Howard, George Ide, R. K. Knapp, G. F. Topliffe, Miss Ellen Moore, Mrs. L. Allen, Mrs. K. M. Neebe, Mrs. S. Dean, M. A. Chase, and others.

H. W. Rice, the water color painter, opens the art season at East Gloucester, Mass., with his class of students from Boston and vicinity, on June 15.

Bela Pratt has recently exhibited in his studios in the St. Botolph Studio Building, Boston, the clay model for his statue of the "Prisoner Boy" for Andersonville, Ga. This is to be erected to the memory of the youthful heroes of Connecticut. The statue will be bronze, of heroic size, and mounted on a pedestal of rough stone.

The small model for the Syracuse (N. Y.) soldiers' and sailors' monument by Cyrus E. Dallin, sculptor, and Clarence H. Blackall, architect, is to be seen for a short time in a studio in the Hotel Kensington Guilding, Boston. The commission for this work was awarded to Mr. Dallin, in a competition of thirty sculptors. The statue is to be erected in one of the public squares of Syracuse. The appropriation amounts to $100,000.

CANADA.

The Graphic Arts Club of Toronto, and the Canadian Society of Applied Art will unite their interests and their endeavors in making a special professional department of their combined work in the Canadian National Exhibition to be held in Toronto from Aug. 26 to Sept. 7. Those appointed to manage the department and select exhibits are Messrs. Kelly, President Graphic Arts Club, M. Manly Kyle, C. W. Jeffreys, Mrs. Agar Adamson, president Canadian Society of Applied Art, Miss Westmacott, Miss Violett Irwin and Messrs. A. H. Howard and Gustav Hahn representing the exhibition board. Miss Irwin has been appointed secretary of the committee.

CHICAGO.

A new society of local painters has just been formed to be called the Chicago Water Color Club. The officers elected are Adam Emory Albright, president; Albert Fleury, vice-president; George F. Schultz, secretary and A. P. McDowell, treasurer. The list of charter members is made up of the foremost artists of the city.

The eight great panels which form the mural decoration in the newly completed St. Vincent's College Theatre, are the work of Charles Halloway and John Vanderpoel. The panels, erected in the dome of the semi-circular auditorium, are classic in subject and entirely in keeping with the Greek simplicity of the structure itself.

Graziella Jacoby is holding a special exhibition of excellent chalk sketches and portraits in the gallery of Marshall Field & Co. Many are done in red chalk on a gray ground, and show originality.

Bessie Potter Vonnoh is showing a group of statuettes at Spalding's, including a miniature bronze figure of Maude Adams as "Juliet," an admirable likeness.

An interesting series of mural paintings, depicting scenes in the famous morality play of "Everyman," have been executed with skill, both in composition and allegorical meaning, by students Frederick Grant, William Scott, Homer Conant and Mattie Skeley. They will be installed shortly in the Highland Park High School. Another allegorical group by Evelyn Spear will be placed in an Evanston public school and library.

In the gallery of the Fine Arts Academy, Forest Emerson Mann is showing a special exhibition of metal work in copper and brass of unusual strength, combined with taste in design and color.

CINCINNATI.

This city has recently lost by death two of her best known and oldest artists—Thomas S. Noble, former Director of the Art Academy, and T. C. Lindsay. Not only in his pictures Noble will endure, but in the affectionate remembrance of his old pupils, to whom he was an inspiration, and in the minds of all with whom his marked personality came in contact. Noble worshipped the old masters, but his pictures were the expression of his own ideals. His canvases are numerous. Lindsay, too, was an enthusiast and a gentleman. He had an international reputation as an animal and landscape painter. His landscapes are marked by sincerity and a tender sympathy for nature which were a part of the man himself.

The attendance at the Art Museum has steadily increased since the date of the opening of the new statuary hall given by J. G. Schmidlapp in memory of his daughter, Emma Louise, who was killed in a railroad accident several years ago. The opening was marked by a brilliant reception at which there were speeches and music and one of the most distinguished companies ever gathered in the museum. The new hall is totally unlike the old building in style although joined to it, and much criticism has been indulged in on that account. The choice of architecture is justified in the superior lighting of the new hall (the old is Romanesque and dark) but the outward appearance can scarcely be reconciled on other grounds than that, being a museum of divers and many collections a variation in the architecture which houses them is permissable. The new building is Doric-Greek in treatment. It is 100 feet square, flanked on either side by a gallery and is on a level with the main floor of the museum, with which it is connected by a gallery 100 zy 30 feet extending north from the entrance hall of the museum. In the west wing is the library. The wing of the old hall previously given up to the statuary now contains the Longworth collection of India shawls, 71 in number. The opening of the new hall also marked the opening of the fourteenth annual exhibition of American Art. The pictures are good and strong examples, making the exhibit far superior to any for several years.

Unusual interest was taken in the recent auction sale of the personal effects of the late Leon Van Loo at the Ezekiel-Bernheim galleries. A large crowd was present but the bidding was slow. A large painting by De Vigne, said to be worth $2,500 was knocked down for $250. A large Diaz went for $200 and a small Achenbach for $100. A Flemish table by Van Loo, and a rare piece of carving, sold for $75. The portrait of Van Loo by himself sold for $30.

CLEVELAND.

A loan exhibit was recently held at the Cleveland School of Art. A reception was given at the school for the several hundred art and manual training teachers visiting the city. The meetings have proved the most important ever held in America, attracting 500 of the foremost art and manual training teachers, and were marked by the largest collection of art and manual training work done by the school children of the United States. The work was exhibited in the Watterson school, completely filling the walls of the building.

The portrait statue of Friedrich von Schiller, the German poet, has just been finished by Hermann N. Matzen. It will be unveiled next October in Belle Isle Park, Detroit, after having been cast in bronze in Friedrichhagen, near Berlin, Germany, by the Gladenbeck Actien Gesellschaft.

DETROIT.

An exhibition of pictures, water-colors and oils by Charles Caryl Coleman, recently shown for a fortnight at the Museum attracted much attention. The display was the same made in New York at the Noe galleries last winter.

Two pictures by George H. McCord, which the artist recently sent from Venice, where he is now painting and entitled "Gale on Devonshire Coast," and "San Giorgio from the Battery" have recently been added to Dr. Petry's collection in the Museum.

The annual exhibition of students' work at the Detroit Fine Arts Academy was well worth seeing. The character studies showed a strength and a manner of execution far beyond that of students who in the main have attended the Academy a single year.

At the last meeting for the season of the Detroit Architectural Club, Prof. Emil Lorch, of the Department of Architecture, Ann Arbor, and the founder of the club, gave an illustrated lecture on "Roman Architecture." The classes of the Club have been a great success this year with the exception of the Life Class, and this was prosperous enough to warrant its continuance. The Construction Class under D. R. Wells, and the Rendering Class under the direction of W. R. Burrowes were unusually successful. The Architectural League of America has accepted Detroit's invitation, and the 1908 convention of that body will be held here.

A recent gift to the Museum is an example of the modern Dutch Master, B. J. Blommers. It came without any previous intimation through the George R. Angell Co., without the name of the donor appended. Only a month ago, a gift of a valuable Bouguereau, "Children on the Seashore" was made in a like anonymous manner.

The James E. Scripps Gallery of old masters which has been closed to the public for some two months was reopened June 8. The gallery now does not seem so over-crowded, as several of the large but less important canvases which formerly hung there will now be used as the foundation for another old master gallery. Some of the more important canvases have been restored notably the Rubens, Jan Steen, Matsys, and Benjamin West. A portrait of the donor, the late James E. Scripps, recently given to the Museum by the deceased's family, now occupies, as it should, a place among the works which he so lovingly collected.

NASHVILLE.

Miss Ella S. Hergsheimer, of Allentown, Pa., who has a temporary studio here while filling some portrait commissions, recently held a private exhibit of her paintings in the Maney Building, which was visited by many local art lovers. In the display were the two portraits painted for Vandervile University, of Bishop Holland N. McTyeire and John Wesley. A life-size portrait of Mrs. Martha Malone Hobson, an ante-bellum beauty and belle, was also shown. Forty canvases in all were dis-

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played, including two of her Salon pictures.

A successful Arts and Crafts exhibit at the Carnegie Library was recently held under the auspices of the Nashville Art Club. The exhibit of crafts was collected by Mrs. H. H. Corson and Mrs. Katherine P. Wright, and the arts by Gilbert Gaul. Mr. Gaul exhibited an Indian camp scene and Mrs. Willie Betty Newman a beautiful new painting, "The Madonna of the Rose." John Edwin Jackson and William Brantley Smith were represented. About forty medals were given.

A permanent medal fund, raised by popular subscription, has been created for the Art Club, to be awarded at an annual spring exhibition similar to that just closed. A prize has been offered for the best medal design submitted by a member of the Nashville Art Club.

PHILADELPHIA.

The Pennsylvania Academy, as well as the art, business and social worlds of this city have suffered a great loss in the sudden death of Henry Whelen, Jr., president of the Academy, on May 17 last. Mr. Whelen, who was only 58, took cold while on a fishing trip, which resulted in pneumonia. Mr. Whelan was buried in St. David's churchyard at Radnor, a short drive from his country seat at Devon. The funeral services were held in the little church where his daughter, Mrs. Robert Goelet, was married only a few years ago, and were attended by a large representation of artists and financiers of Philadelphia.

Mr. Whelen's death was followed in four days by the death of Dr. John H. Packard, one of the oldest directors of the Academy and for years chairman of the committee on instruction. He died at Atlantic City of heart disease, at the age of 75 years.

John F. Lewis, the well-known admiralty lawyer, was elected on June 3 to the presidency of the Academy to fill the vacancy created by Mr. Whelen's death. The election was unanimou. Mr. Lewis is one of the youngest members of the Board of Directors, both in years and term of service, having been elected to that body only in 1905. In 1902 he was made honorary curator of the valuable print collection owned by the Academy. Mr. Lewis was admitted to the bar in 1882. He is president of the Mercantile Library, treasurer of the Geneological Society of Pennsylvania, council member of the Historical Society, and holds various offices in innumerable clubs, athletic, humane, charitable and financial, in Philadelphia. His election to the presidency of the Academy came as a complete surprise, Dr. Howe having been tacitly picked out for that office by the general public. His election leaves two vacancies in the Board of Directors.

To Charles Grafly has been awarded the commission to execute a memorial tablet to Fritz Scheel, former director of the Philadelphia Orchestra, who died some months ago. The memorial will be a portrait in relief to be placed in the lobby of the American Academy of Music on Broad Street. Mr. Grafly left for his summer place at Folly Cove last wek, where he will occupy the summer in the making of the tablet.

POLAND SPRINGS (ME.)

The annual exhibition, arranged by Miss Nettie Ricker, is now open in the Casino here, and will remain there through the summer. This display is always a feature of interest to the many summer visitors here. There are more New York and other than Boston artists represented this year than heretofore, and the display is an unusually good one.

Among the painters not from Boston who have representative and characteristic examples, are Colin Campbell Cooper, Robert W. Vonnoh, John G. Saxton, Frank V. Du Mond, John H. Fry, Mrs. Katherine D. Wentworth, Miss Ava de Lagenkrantz, Childe Hassam, Miss A. E. Annon, John La Farge, Carroll Beckwith, C. C. Curran, Walter Satterlee, Bolton Jones, Irving Wiles, Ben Foster, Cullen Yates, Elliott Daingerfield, Francis Jones, Leon Dabo, Miss Matilda Browne, Mrs. Georgia Fry, W. R. Derrick, Emma L. Cooper, Mrs. Lucia Fairchild Fuller, Mrs. Mary Fairchild, Miss Alice Beckington, Henry B. Fuller, William Budworth, F. Luis Mora, M. S. Bloodgood, and Willard D. Metcalf.

Among Boston artists represented are E. C. Tarbell, F. W. Benson, I. H. Caliga, Marcus Waterman, Frank Thompkins, C. H. Woodbury, Joseph De Camp, J. J. Enneking, J. A. Monks, Henry H. Kitson, Bela L. Pratt, Mary L. Macomber, Walter Dean, Adelaide Cole Chase, and Louis Kronberg.



THE REHEARSAL
By L. Campbell Taylor
In Royal Academy Exhibition
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WASHINGTON (D. C.).

The art world at large loses by the death of Edward Kemeys, who died in this city on May 11 and was laid to rest two days later, with military honors, in the National Cemetery at Arlington. Most distinguished as an animal sculptor, Mr. Kemeys was a man of broad vision and varied attainments. Selt taught, he was not untrained, but, sparing no pains to industrious study and constant effort, perfected himself in his art. Born in Savannah, Ga., sixty-four years ago, of northern parents, he was taken to New York as a lad and there received a common school education, meeting, however, in his father's home, some of the most distinguished men of the time. When the Civil War broke out he enlisted in the 65th Regiment, and before its close he was promoted to the rank of captain. From his boyhood he had been much interested in animals and spent his holidays on the plains, but it was not till he was working in an engineering party laying out Central Park that he discovered his vocation. His work, both in Paris and London, met with high commendation. He was, however, thoroughly an American, and spent most of his life in his own land. Among his best known works are the "Still Hunt" in Central Park, "Wolves" in Fairmount Park, Philadelphia, "Prayer for Rain" in Champaign City, Ill., and the lions in front of the Art Institute of Chicago. The Metropolitan Museum owns his "Panther and Cubs." The Chicago Art Institute has quite a large collection of his small bronzes purchased by a syndicate of astute art lovers, and the National Gallery has fifty or more models of his best works loaned some months ago by the sculptor. That his works should not only be preserved, but preserved as a collection, is earnestly hoped. He held a unique position and there is none to take his place.

A monument is to be erected in this city to Christopher Columbus. Congress has appropriated $100,000 toward its cost and the Knights of Columbus are interesting themselves in the project. The questions of site and character are now to be determined, and in regard to the former Miss Alice Jones, the daughter of U. S. Senator Jones, suggests that Macmonnies' Columbian fountain, one of the most notable features of the Chicago World's Fair, be used.

Another picture has been presented to the National Gallery, an early painting by F. E. Church, of the Aurora Borealis on the coast of Labrador. It was purchased from the artist many years ago by the late Wm. Tilden Blodgett and was presented to the National Gallery by his son and daughter.

ST. LOUIS.

A characteristic canvas by Charles Caryl Coleman has been purchased by a friend of the Art Museum, and is to be left there indefinitely for exhibition.

At a recent exhibition of his works in a local gallery ten of Gustav Wolff's paintings were sold. Mr. Wolff's work is becoming more and more appreciated in St. Louis.

George S. Johns was elected president, Frederick Oakes Sylvester, vice-president, and Miss Florence Hayward, secretary of the Artists' Guild at a recent meeting.

On June 8, the St. Louis Art Students' Association held its annual reunion in the galleries of the Museum. Addresses were made by Prof. Halsey C. Ives, the director of the school, and by Mrs. Margaret Irish, president of the association. After the banquet the students presented a charming little Japanese play called "The Revenge of Shari-Hot-Su, Sama."

VINCENNES (IND.)

The first annual exhibition of the Vincennes Art Association, comprising objects of art by Indiana artists alone, opened June 14, and promises to be a great success. Mrs. Charles Bierhaus, its President, is a well-known clubwoman and a wealthy patron of art. Vincennes, the oldest city in Indiana, and the ancient capital of New France, is a town of historic interest and much culture.

WORCESTER (MASS.)

The tenth annual exhibition of oil paintings, opened Friday evening, May 31, with the usual reception. The jury, consisting of Thomas Allen, of Boston, Thomas Eakins of Philadelphia, and Alexander T. Van Laer of New York, made the following awards:

First prize, Horatio Walker's "Oxen Drinking;" second, Charles Herbert Woodbury's, "At Sea;" third, "Portrait of Mrs. H.," by Henry Oliver Walker.

With its growth in importance in the art world, through the large bequest of its founder, the late Stephen Salisbury, the exhibitions held in the Museum have improved in quality from an artistic point of view, very greatly, so that to-day the present exhibition ranks as the best display of modern American paintings ever shown in New England, and will compare favorably with the best annual exhibitions of such works shown in the larger cities. Lack of space prevents a detailed notice of the display in this issue of the Art News, but a glance at the list of some of the artists represented will give an adequate idea of its quality and importance. These are, in addition to the prize winners, W. M. Paxton, Hugh H. Breckenridge, Philip Hale, Charles Warren Eaton, Gari Melchers, Childe Hassam, Robert Henri, H. D. Murphy, J. Francis Murphy, R. M. Shurtleff, Willard L. Metcalf, Henry S. Hubbell, F. Luis Mora, Charles Hopkinson, F. W. Benson, and Joseph De Camp. The exhibition will remain open through September 22.

The eleventh annual exhibition of the Richmond Art Association opened June 11, to continue two weeks. The Muncie and Richmond Art Associations joined this year and the same exhibits shown at Muncie were placed on view here, with the addition of a few numbers in the way of pictures by local artists. A $50 prize is offered this year by Mrs. William Dudley Foulke for the best oil painting by an Indiana artist, and the usual $500 is given by Daniel G. Reid, of New York, formerly of Richmond, for the purchase of a picture.

The third annual art exhibition of the Richmond Keramic League opened June 14 in the Starr Piano Company's rooms, to continue some ten days. The feature of the display this year is the award of three prizes given by Mrs. Wm. Dudley Foulke for the best three pieces of work showing the application of Japanese design to painting on porcelain. Many exquisite examples of keramic painting are on exhibit. Chicago, Indianapolis and Cincinnati send large exhibitions of keramic painting in Japanese design, and work also comes from the Cincinnati Academy of Art and the Indianapolis Herron Art School, with an exhibition from the Rookwood Pottery of pottery decorated by their resident Japanese artist.

IN THE ART SCHOOLS.

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Chicago.

The commencement exercises of the graduating class of the Art Institute Art School will take place June 21. There will be an address by Dr. Gunsaulus, after which the various prizes and scholarships will be awarded, including the John Quincy Adams foreign traveling scholarships, and the Frederick Magnus Brand memorial prizes for composition. The exhibition of the work of the students will open June 22.

The Academy of Fine Arts will close today with the awarding of the Ellen Lindon memorial scholarship and two half scholarships for boys, for which students in the life class are now competing. An exhibition of normal, design, illustration and sketch work is now being shown in the school rooms.

The Art Academy League will close June 22, with an exhibition of school work and a costume party in the eevning. This marks the close of the first season of the League as an independent organization of students, 150 in number, who banded together during the winter, elected officers, engaged a staff of seven instructors, and opened its doors at 46 Jackson Boulevard. The League is the outgrowth of the school formerly known as the Art Academy, founded twelve years ago by J. Francis Smith. The chairman of the governing board is Park H. Akin. The first regular season has met with encouraging success. Nearly 500 students have enrolled their names. A scholarship and gold medal will be awarded on June 22 to the student having shown the best work in the life class during the entire season's monthly concours.

Boston.

The annual exhibition of work by the pupils of the Boston Museum of Fine Arts School of Drawing and Painting was held in Copley Hall last week. The place of honor was given to Miss Alice Ruggles, the recent winner of the Paige Travelling Scholarship. In the men's life class John Sharman received the Ayer prize. The Sears prize for the best portrait was awarded to R. S. Merryman.

The Department of Design, which is a separate branch of the School, had its exhibition in Allston Hall. Many good designs were shown, and the display was a creditable one in all respects. The Thayer prizes were awarded to Leon Mathews (senior class), Alice Erskine (sophomore) and Miss Parson (freshman). The C. A. Cummings Scholarship for Foreign Travel was given to John H. Weeks. The annual dinner of the Alumni Association was given on May 28, and the graduating exercises held on May 29, when twenty students received diplomas.

Cincinnati.

The close of the winter term of the Cincinnati Art Academy was marked by an innovation—a large reception by faculty members and students to their personal friends and those interested in art and the progress of the Academy in particular. The afternoon was a great success—so great that the annual reception will probably become an institution. The work of the students, who number some 400, was on exhibition and was distinguished by unusual excellence. The work done by Barnhorn's pupils in modeling was the best showing made in sculpture here in many years. The excellence of the work in designing, under the instruction of Miss Riis, was also unusually high, and the work undertaken more elaborate than ever before. The Academy has no system of awards further than the fund of $1,000 which is expended each year in benefits to specially worthy students, and in the free instruction that is given in cases of special talent. The summer term of the art school opens immediately, during which time instruction will consist largely in outdoor work.

St. Louis.

The regular closing exercises of the St. Louis Museum school were held June 10. Mr. F. J. V. Skiff, of the Field Columbian Museum of Chicago, gave a talk on "The Economic and Moral Value of Art in a Community." Prof. Ives spoke of the work of the School and Museum during the past year, after which he announced the awards, as follows:

The Wayman Crow medal, for the best progress in all classes, to Mr. Clayton S. Price; the book prize for black and white sketching to Miss Fern Forrester. Silver medals were received by Miss Lucy C. Mead, in both the composition and color sketch classes: Miss Renata Meyer, still-life; Miss Nina Ward, color portrait; Miss Josie K. Wangelin, and Miss Christina J. Kiehl, modeling life. Eleven bronze medals and twenty honorable mentions were also awarded.

Kataro Date and C. K. Gleeson, it was announced, had been awarded scholarships in the New York Art Students' League for the coming year; the former on a drawing from life, the latter for pen-and-ink sketches.

Providence.

The twenty-ninth annual exhibition of students' work at the Rhode Island School of Design, Providence, opened May 28, when the graduating exercises were held in Memorial Hall.

Diplomas were awarded to Helen L. Bass, George P. Love. Florence H. Minard, Emily G. Arnold, James E. Fairweather, Miriam R. Harris, Constance L. Lake. George R. Millard. A. Clayton Parker, Joseph G. Reynolds, Mary C. Ward. Earl C. Foster. Armen D. Bogosian, James R. Bowie, E. Spencer Hood, and Pembroe P. Pierce.

Certificates were awarded for one year postgraduate work to Minnie A. Amsden, William E. Brigham, Charles E. Cannon, Edmund A. Gurry, Winifred T. Terry, Evelyn S. Whitford, and Lillian E. Read.

Other certificates were awarded in the different departments to Hulda Anderson, Robert Arthur Cameron. Herbert T. Kenyon, Helen B. Mason, Charles J. Martin, Alfred A. Wales, Martha B. Willson, Andrew F. G. Bell, John W. Macdonald, John E. Osterberg, Frederick R. Woodward, Earl H. Chase. John B. Palizza. Jr., Thomas J. H. Peirce, Charles E. Krotsch, Stephen D. McKenna, Joseph A. Morin, Elmer E. Wynn, and Norman M. Robertson.

Postgraduate scholarships for fidelity and ability were awarded as follows: Departments of drawing and painting—Florence A. Minard; decorative design, Joseph G. Reynolds, Jr., James E. Fairweather, hon. men.; Providence Art Club scholarship, William H. Drury, Edith M. Dexter, hon. men.; evening life class scholarships, George A. Thoreson, Festus Roussian, hon. men.; Boston Museum scholarship, George P. Love; Saturday scholarships, to Raymond Carpenter, Bertha Burrill, Grace Arnold, Frank A. Robbins, Elizabeth Root, Eliot Luther, Harold G. Bliss, Charles W. Luther, First mention—Evelyn Atwell, Henry G. Gres, Helen Chandler, William Soban, Mary Patterson, George Hull, E. A. Kupfer, Thomas S. McLaughlin Second mention—Sadie Gallagher, Clara Nelson, Marshall Sheldon, Mattie Barrows, Dorothy M. Reaves, Everett Rowbotham, Clara Kelmel, Alexander M. McKean, and John K. Handy.

Excellent work has been done in all departments, and it will be on exhibition for two weeks.

Canada.

Messrs. Wyly Grier, F. Challener, R. F. Gagen and W. E. Atkinson were invited to award the annual prizes at the Hamilton Art School commencement at Hamilton, Ont. The scholarships of one year's free tuition given by the Art Students' League of New York was awarded to Miss Alice M. Caddy. The exhibition of the students' work, which is above the standard of any other school in Ontario, will remain open for a fortnight.

Washington.

An exhibition of the work of the students of the Corcoran School was opened by a private view and reception in the Corcoran Gallery on May 31.

In the life and antique class a gold medal was awarded to Mrs. Gertrude B. Grey; a bronze medal to Ruth A. Chapman, and honorable mention to Ella A. Barnes; in the portrait class a silver medal to Miss E. A. Byrnes, with honorable mention to Miss Grace Le Duc; in the water color class a silver medal to Miss R. A. Chapman, and honorable mentio to Miss R. Young and Miss Muhlhofer; and in the composition class $25 in gold to Edwin C. Jones, and honorable mention to Harold Davis.

The jury was composed of Will H. Low, H. O. Walker and Wm. T. Smedley. The exhibition continued for a week and was excellent in character.

WITH THE ARTISTS.

(Continued from Page 3.)

J. C. Nicoll is at Ogunquit for the summer.

R. M. Shurtleff is at Keene Valley in the Adirondacks for the summer. Since the recent purchase by the Corcoran Gallery of the artists' fine landscape he has received several orders for canvases and has had an unusually good year.

The annual "Getaway" dinner was held at the Salmagundi Club, No. 14 West Twelfth Street, May 21. This event, which marks the departure of the artists from the city for the summer, and the "Gettogether," or reunion dinner, in the autumn, are jojlly affairs. The large banquet room of the club was crowded with members and guests. President A. T. Van Laer was in the chair, and there was the usual program of songs and speeches gone through with.

Daniel Chester French is hard at work at his summer studio at Glendale, Mass.

Eliza D. Howells is at Norfolk, Litchfield County, Conn., for the summer.

Augustus Koopman is now in London at the Chelsea Art Club.

The Muncie (Ind.) Association bought Childe Hassam's "Entrance to the Siren's Grotto—Isle of Shoals," for $850, at its recent annual exhibition.

NEW YORK EXHIBITIONS.

A most interesting, instructive and fascinating exhibition of some twelve examples by Monticelli was held since the last issue of the Art News, in the upper gallery at Cottier & Co.'s in East Fortieth Street.

This was an appropriate little display, as Monticelli was first introduced to American art lovers by the late Daniel Cottier, the founder of the galleries. His successor, Mr. James Inglis, is as warm an admirer and as close a student of Monticelli as was Mr. Cottier. The large panel, 'Flora," was secured in Monticelli's studio by Mr. Cottier.

It is too late a day to attempt to describe the curious and strong attraction of Monticelli—his wonderful grouping, his marvelous color scheme and his riotous and weird imagination. He was essentially a decorative painter, and his art is a combination of that of Watteau, Lancret, Pater and their fellows of the early French school and of Diaz and Delacroix of later days, with an unique originality. It is to be hoped that the display will be seen again next winter, for it was one of the most notable of the past season.

During the summer months the print galleries of the New York Public Library, in the Lenox Library Building, will be given over to an exhibition of etchings, lithographs and other prints by contemporary German artists. With a few exceptions, the prints shown represent original work, that is, not reproductions of paintings. They well illustrate one way in which the spirit of modern German art seeks expression.

A post season little exhibition of a dozen or so water colors and pastels of military subjects by Miss Mary Screven Arnold, of Savannah, Ga., depicting regular army and militia officers and men and also those of the Naval Reserve in drill and in camp, occupied the smaller upper gallery at Knoedler's for a fortnight ending June 3. The artist is a pupil of Elliott Daingerfield, has a good sense of composition, an attractive and refined color scheme, and draws in the main, correctly if not strongly. As personal and truthful memoranda of modern American army life, the pictures were interesting and instructive.

A summer exhibition of pictures arranged in the gallery of the Century Club includes a large symbolical canvas by Daniel Huntington, once a president of the Club, entitled "Righteousness and Peace have Kissed Each Other." There are also in the attractive little display good and well-known examples of Carroll Beckwith, F. Hopkinson Smith, Carlton T. Chapman, Elmer E. Guernsey, G. W. Maynard, H. A. Ferguson, C. Y. Turner, F. D. Millet, Frank Fowler, William Walton, E. L. Henry, G. H. Hall and Robert F. Bloodgood.

REMARKABLE COIN SALES.

A two-days' sale of coins, forming the noted Appleton and Stamm collection, was held May 21 and 22 at the auction rooms of T. L. Elder, No. 32 East Twenty-third Street. The rare coins in the collection were eagerly fought for by a number of collectors. The record price of $200 was paid on May 21 for a quarter eagle of 1806 with six stars before the head and seven behind. For a fine copy of the 1797 quarter eagle $165 was paid, and a quarter eagle of 1826 brought $157.50. There were several of the famous Charles I. declaration coins sold and for high figures.

The second day's sale was even more successful than the first. Again a number of early and rare American coins were disposed of, and also many Scottish, Irish, Indian and Siamese coins, with specimens of rare incased stamp money.

On May 23, again at the Elder rooms, there was sold the coin collection of George Anders, which was peculiarly rich in the Bechtler gold pieces. These were coined by Adolph and Christopher Bechtler at a private mint in Rutherfurd, N. C., in the thirties by government permission, and were made of the product of the gold mines of North Carolina and Georgia. The denominations are $1, $2.50 and $5.

THE EIGHT PAINTERS.

When Robert Henri, the well-known painter, three months ago withdrew two of his pictures accepted by the National Academy for its annual display, and criticised what he termed the narrow and unfair attitude of the Academy toward young artists, it was predicted in the "Art News" that there would soon be a noteworthy secession from the old organization. This prediction has been verified, and it is announced that eight well-known artists, headed by Robert Henri — the others being William Glackens, Arthur Davies, George Luks, Ernest Lawson, John Sloan, Everett Shinn and Maurice Prendergast — have formed a new organization and will in February, 1908, hold a first annual exhibition at the Macbeth Galleries, No. 450 Fifth Avenue.

To the exhibitions of the new organization, as yet unnamed, each member of the group will send five canvases—and there will be no jury. The seceders hope and expect to have a gallery of their own by the time of the opening of the art season of 1908-09 and point ou that New York has two large galleries available for special art displays, that the Fine Arts and American Art Galleries are always engaged ahead the season through and that no dealer's galleries are sufficiently large to hang over 200 pictures. The seceders also plan the holding of their exhibitions in other large American cities in rotation.

CO-OPERATIVE STUDIO BUILDING.

A group of New York artists have purchased a plot; Nos. 15 to 132 West Fifty-seventh Street, near the new Lotos Club site, New York, and will erect upon it a splendid studio-apartment building to cost $800,000 and to be called the Renaissance. The Stuyvesant Company, another art syndicate, under the leadership of Mr. Walter Russell, is building a $900,000 structure in West Seventy-seventh Ctreet.

It was recently announced that an organization of artists had purchased a site in Central Park South for a great studio-apartment building, somewhat similar to the Renaissance and to be called the Gainsborough. The announcement of the Renaissance undertaking made a decided stir in real estate and art circles. Associated in the new $800,000 Renaissance in West Fifty-seventh Street, are Robert Vonnoh, Irving Wiles, Childe Hassam, Rugar Donaho, F. Newton, William Dean Howells and Mrs. H. V. Tatum. The owners of the Renaissance will have besides a lofty studio a suite of nine rooms and three baths. The many renting studios in the building will be smaller.

In the Gainsborough, in Central Park South, the suites will not be so large. Those interested in the building are August Franzen, president of the corporation; Elliott Daingerfield, vice-president; Colin Campbell Cooper, treasurer, and Barron Collier, secretary. The stockholders are Albert L. Groll, John F. Linton, William Dean Howells, J. M. Flagg, John F. Fry, Edward H. Potthast, W. B. Van Ingen, Charles W. Buckham, Mmes. Mary Linton Bookwalter, Augusta Johnson, Georgina Fry, and Elizabeth Watrous, and Miss Nora Godwin.

A syndicate of artists bought recently for $1,250,000 a site for a co-operative studio apartment building at the southeast corner of Fifty-third St. and Fifth Avenue.

RECENT ART BOOKS.

It will be welcome news to art teachers and students, and in fact to all art lovers that a new edition of M. Solomon Reinach's admirable manual of art history, which has been translated into all European languages, has recently been published by William Heinemann, of London, and Charles Scribner's Sons, of New York, under its original title of Apollo. The edition of two years ago was entitled, as will be remembered "The Story of Art throughout the Ages." The author himself explains that the title of Apollo means that the work is intended as a companion volume to his "Minerva," an introduction to the Greek and Latin classes, published in 1889, and which has run through four editions.

This last edition of Apollo has been carefully revised by the author, a number of interesting illustrations have been added, some cuts, inferior in quality, have been replaced, and the bibliographies have been expanded and brought up to date.

The present volume, which is copiously and judiciously illustrated with cuts of the greatest and most representative pictures, sculptures and architectural monuments of all times, has been well called a marvel of judicious condensation. From cover to cover the book is filled with clear, well condensed and intelligent notice—not criticism—of the work of artists, sculptors and architects from prehistoric times to the present day, classified in schools and periods and many of them illustrated, so that the eye, as well as the mind, is instructed and entertained. No one can peruse the volume, which is convenient in size and low in price, without acquiring an intelligent idea of art history, while students and writers will find it indispensable as a work of reference and an aid to memory. (N. Y. Charles Scribner's Sons—$1.50).

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The exhaustive treatise on the life and works of Anthony Van Dyck, by Mr. Lionel Cust, published in 1900, has, at the request of the publishers, Messrs. George Bell & Sons, of London and the Macmillan Co., New York, been condensed by the author for the series of "Great Masters in Painting and Sculpture."

While the work has been mainly one of excision, a prefatory note tells the reader that the opportunity has been utilized to add some new facts which have recently come to light, and thus to bring the essay up to the level of present day knowledge.

It is too late a day to attempt to describe, or give extended notice to this monograph of Mr. Cust's on the great and brilliant painter who so dominated his time and whose life story will always fascinate those who love romance, adventure, and the atmosphere of courts and social splendor. The work is written with appreciation and enthusiasm, and gives a complete pen picture of the great Flemish master. It is well and freely illustrated with reproductions of the painter's best known and most notable canvases and should be in every art library. (George Bell & Sons, London. The Macmillan Co., New York. $1.75 net.)

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Among modern English landscape painters the name of Alfred East stands high and his work is better known, perhaps, in America than any of his contemporaries. He was a juror at Pittsburg two years ago and several of his strong and luminous landscapes have been exhibited in this country. A work on the art of landscape painting in colors, with illustrations in color and black and white by Mr. East, comes therefore with a certain authority and a sure welcome to art lovers in America. This has recently been published by J. B. Lippincott Company in Philadelphia, and is not only instructive and valuable to artists and students, but is one of the most attractive art books of the year.

The author says in his preface that he has not attempted to write at any length on landscape painting in its elementary stages, but that his aim has been to place before the student certain considerations which do not find place in the curriculum of our art schools, and which should be of assistance to him in the progress of his development.



THE VIOLA PLAYER
By Gustave Jacquet
In Paris Salon — Copyrighted by G. Jacquet, 1907

He discusses in brief and well-written chapters "Attitude Toward Nature," "Equipment," "Sketching from Nature," "Pencil Drawing from Nature," "Composition," "Color," "Trees," "Skies," "Grass," "Reflections," "Distance," "Selection and Treatment of Subject," and, finally, "Painting from Nature."

The color illustrations deserve special mention. They are exceptionally effective, soft and luminous, and full of the feeling of the original. A series of small studies of effect are exquisite. Excellent also are the half-tones and the pencil sketches. The volume should be in every art library, art school and studio. No better and more instructive one has come to our notice. (J. B. Lippincott Company, Philadelphia. $3.50 net).

* * *

When "Landscape Painting in Watercolors," by John MacWhirter, the well-known Royal Academician, appeared a few years ago, it was conceded by artists, students and teachers, that few, if any, more valuable aids to the study and pursuit of landscape painting had ever been published. This excellent work has now been supplemented by the MacWhirter Sketch Book, containing reproductions of a selection of sketches in color and pencil from the sketch books of Mr. MacWhirter. The colored reproductions, which are unusually well done, number 24, and there are, in addition, many pencil sketches.

Mr. Edwin Blay has written an introduction to the attractive book, in which he well says, "These are notes only and may be of practical value to the painter only, but they illustrate the way in which such notes should be made by every student of the things in nature which strike him. * * * In whatever manner the work is done, the dash or the deliberation must be directed to the end in view. A sketch must aim at something definite; it must be some fact or effect of nature that is recorded. More work is perhaps wasted by lack of the perception of this truth than by any other."

The sketches reproduced will suggest subjects for pictures and act as an inspiration to many a student and artist. (J. B. Lippincott Company, Philadelphia. $1.50 net.)

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Two recent additions to the Newnes Art Library, namely "The landscapes of George Frederick Watts," and a second volume on "Sir Edward Burne-Jones" with a monograph essay by Walter Bayes on the Watts landscapes, and by Arsene Alexandre on Burne-Jones, have recently been issued by Frederick Warne and Co., N. Y.

George Frederick Watts is better known by and through his remarkable figure works than his landscapes, even to the art public, and so this charmingly written essay of Mr. Bayes, with the accompanying well-chosen and admirable production of his landscape work will make this known to many an admirer of the great painter, and will reveal his wide range and versatility.

M. Alexandre, in his appreciative essay on the work of Sir Edward Burne-Jones, says of this second volume on the painter, that this second harvest will be found no whit inferior to the first, which seemed to comprise all that is original, most rich and most delicate in the master's productions.

It is a pleasure to follow M. Alexandre in his loving appreciation of the career and work of Burne-Jones, and to study the excellent half tones of some of his beautiful paintings.

(Frederick Warne & Co., New York, $1.25 each volume.)

* * *

Primers of Art, a new series of small and well printed and copiously illustrated books published by Doubleday Page and Co., N. Y., is intended to give under an entirely new system of classification, condensed information, based on the latest discoveries relating to all branches of the potter's art.

In this series there are now ready "Tin Enamelled Pottery" and "Salt Glazed Ware." The work of preparing the primer or manual on Tin Enamelled Pottery, Majolica, Delft and other Stanniferous faiences, has been entrusted to the able hands of Mr. Edwin Atlee Barber, Curator of the Pennsylvania Museum and School of Industrial Arts in Philadelphia, and he has performed it well.

In less than fifty pages, Mr. Barber gives an historical sketch, a review of processes and an accurate description of the various kinds of ware produced in different countries, a thorough index, and all available data that will facilitate the identification of specimens. Especially valuable to the amateur are the cuts illustrating the marks on Italian majolica, Holland delft, and French, German, Swedish, Danish, Belgian, and Hungarian faience.

(Doubleday, Page & Co., New York, 90 cents net.)

Le Musee, the monthly art journal published in Paris, in an article descriptive of the remarkable bronze statute of Zeus of Grecian origin says:

Antiquity has known marvelous statues of the King of the Gods.

"But of all these statues none remain to us, and have only survived in weak copies. The Toreuitque, it is true, has given us many votive statues, but these truly merit little the title of works of art. The most beautiful is that of the Florence Museum, copied from an original of the time of Phidias, and which remains one of the more precious pieces that Antiquity has bequeathed to us.

The statuette in Mr. Pierpont Morgan's collection has a charming patina, one of those clear patinas which give to gracious form a delightful relief, as if a ray of golden sunlight came to caress the artist's work, and this statuette ought to take special rank among the valuable bronzes which Hellenic art has transmitted to us."

The sixth volume of the "American Art Annual" is now in course of preparation. Artists who expect to change their residence or studios for the coming season should send their new addresses before September 15 to the editor, Florence N. Levy, at 20 West Thirty-fourth Street, New York, in order that they may be entered in the "Directory of Painters, Sculptors and Illustrators" that forms one of the special features.

FOREIGN SALES OF THE MONTH.

The art season in London and Paris, now on the wane, has been marked this spring and early summer by art auction sales of exceptional interest and importance. In London there have been several sales at Chrystie's, notably one of the Ashley and Balfour pictures, which realized $100,000. Others, while they were not composed of unusual examples, were marked by some extremely high prices.

In Munich, the sale of the Spengel collection in the Helbing galleries June 4-6, attracted a large number of dealers and collectors. The result comes too late for record in this issue of the Art News, but will be given in the July issue.

In Paris, the Chappey, Muhlbacher and Sedelmeyer sales, just concluded, overshadowed several others which ordinarily would have attracted wide interest, such as that of the Thirion collection at the Galerie Petit, June 10, the Lesrel collection, and others.

These sales, and especially those of the Chappey, Sedelmeyer and Muhlbacher collections, were attended by hosts of dealers and collectors, and were, on the whole, most successful. The depressed business conditions which have so seriously militated against the success of the art auctions in New York the past winter season, did not seemingly affect the foreign auctions, although there were undoubtedly fewer bids and less competition from American buyers than had times been more prosperous here.

Space prevents the publication of detailed lists of the articles and pictures sold at these memorable auctions, but the titles of the more important objects and pictures and the prices they brought will be found below:

LONDON SALES.

Sale at Chrystie's June 1 of Old Masters owned by the estate of Mrs. John Ashley and Edward Balfour. Total of sale $100,000:

Four Oval Panels, J. B. Pater; Coureaus	$6,560
"St. Mark's Piazza, Venice," Guardi; Agnews	7,875
"Doge's Palace, Venice," Guardi; Agnews	7,226
"Ruined Palace near Coast," Guardi; A. Wertheimer	13,360
"Landscape with Figures," N. Lancret	2,730
"Villa Garden," P. de Hooghe	3,150
"St. Park's Piazza," Caneletto	2,625
"View of Dresden," Belotto	1,205

A collection of portraits of historical importance was sold at Christie's June 7, when the Duke of Fife's family pictures, which had been recovered from Duff House, Banffshire, came up. The total for the day came to nearly $47,250, though the portraits on the whole failed to realize the big prices expected. A comparatively high sum was paid for a moonlit river scene by A. van der Neer, which fell to Dowdeswell for $37,350.

"Childhood's Innocence," by Sir Thomas Lawrence, was sold at Christie's, June 6, by the trustees of Sir Robert Peel, Bart. The painting is a portrait of Julia, Countess of Jersey, as a child, and is considered a fine example of Lawrence's best work. The Peel trustees expected that it would bring about $90,000, but it was sold to Charles Wertheimer for $42,000. A miniature by Andrew Plimer, portraits of two sisters, was sold for $5,000 to Charles Wertheimer.

The famous Sanderson collection of Wedgewood has been purchased by Duveen Brothers for a large sum, not stated.

More than $38,000 was the total result of the sale of old French snuff boxes and other objects of vertu from the Hawkins collection at Christie's June 11. Two snuff boxes realized $3,000 each, both octagonal examples, one of Louis XVI.

PARIS SALES.

Surprising Totals Obtained at Sedelmeyer and Chappy Sales.

The sale of the collection of pictures by Jongkind, owned by the late M. Herz, May 10, was successful. "Canal at Rotterdam" sold for 13,300 frs. ($2,660), and a scene on a towpath 11,200 frs. ($2,240)

Pictures of the French school of the eighteenth century were sold at the Hotel Drouot, May 13: "L'Heureuse Mère," by Fragonard, sold for 29,000 frs. ($5,800), to Leon Helft; "Paysage d'Italie" and "Cascades d'Tivoli," by Hubert Robert, brought 23,650 frs. ($4,730).

On May 12 last, at the Hotel Drouot, some pictures and ancient drawings of the French school brought in 175,435 frs. "Reunion Galante," artist unknown, was bid up to 50,000 frs., and a Fragonard sold for 29,000 frs. The sale of the Falguière odds and ends only reaped a harvest of 20,683 frs. On May 24, some drawings of L'hermitte's were sold, 7,400 frs. being the best price attained. And, at the Salle Petit, a Van Blarenberghe gouache was knocked down for 13,050 frs.

QUEEN ANNE OAK ROOM

At Charles Galleries, London

MUHLBACHER SALE.

The first day's total was $116,400. Fragonard's "La Resistance Inutile" sold for $12,420 to Ducrey. Two other Fragonards "Portrait de Jeune Homme" and "Dites Donc s'il vous Plait," sold for $8,060 and $4,900. Boilly's "Les Favorits" went for $4,700, "La Peur du Chien" for $2,600, and "L'Indiscrete" for $3,040.

Two small pictures by Xavier Leprince, "Le Depart" and "L'Arrivée de la Diligense," were sold for $4,500 to Georges Bernard. Prudhon's "Volupté" went for $3,740 to Gimpel & Wildenstein.

A sepia by Fragonard, "La Mauvaise Nouvelle," offered at $2,400, quickly reached $6,100, and was bought by Remon. A gouache, by Lavreince, entitled "Le Matin," was sold for $6,100 to M. Georges Heine. Another gouache by Lavreince brought $4,100.

A portrait of Mme. Labille-Guiard brought $7,200, and a portrait of Mme. Vigée-Lebrun, by herself, attained $4,600. "The Colonnade," by Hubert Robert, $3,000; Fragonard's sepia, "The Bad News," fetched $6,100; a drawing by the younger Moreau, $3,000, and a sepia by Maréchal $2,820.

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The second day's total Muhlbacher sale was $88,230. The Fragonard paintings and drawings were not warmly fought over. Among the Fragonards, "La Gimbelette" went to Pauline for $6,300; "Venus Offrant des Couronnes" to Graat for $3,900. Boilly's "Jeune Femme en Promenade" was secured for $4,420 by Stettiner; "L'Oiseau Prive," which sold in 1905 for $4,000, went for $3,400 to Ducrey; and "La Rose Abandonnée" for $1,700 to Stalary; "Portrait of Young Woman," by Van Loo, was bought by Machain for $6,220, a good price. A little panel by Antoine Watteau, entitled "La Collation," although badly cracked, went to Ducrey for $6,080; "Portrait of Young Woman," by Mme. Labille Gulard, to Ducrey for $6,020; "La Jolie Menagere," a pretty composition by Heilmann, which once sold for $2,400, to Remon for $3,620.

Remon paid $2,800 for a painting by Claude Hoin, entitled "Mme. Dugazon dans le Role de Nina." A painting by Lavreince entitled "Le Petit Déjeuner" was bought by Bourdariat for $4,000. Other sales were "La Derniere Résistance," Gouache, by Lavreince, for $2,800, and two water colors by Meunier for $3,200; a small Claude Hoin for $2,800, and a second small gouache by Lavreince, $2,800. The total of the two day's picture sale was $204,600.

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The result of the third and last day's Muhlbacher sale, May 15, brought the grand total to $247,490. A terra cotta group, "Nymphe et Satyre," by Clodion, signed and dated 1765, forty-two centimetres high, warmly contested for by Helft and Stettiner, was finally bought by Stettiner for $11,810.

Among the furniture was a bureau in marquetry with bronze ornaments, Louis XV. period, which brought $2,510.

SEDELMEYER SALE.

A representative Parisian gathering assembled May 14 in the Sedelmeyer Galleries in the Rue Rochefoucauld, Paris, at a private view of the Sedelmeyer collection of Paintings of English and French masters of the eighteenth century, later disposed of at public aution.

Mr. J. Pierpont Morgan paid a special visit and particularly admired Romney's portrait of Miss Elizabeth Tighe and three portraits by Raeburn. These last were among the gems of the collection.

Charles Sedelmeyer, who now retires from business in consequence of family bereavement, for half a century past has held a foremost place among Parisian picture dealers. The collection broken up is so large that four different sales were required to dispose of it.

The total of the first day's sale (May 16), which comprised works of the early English school, was $184,947. The highest prices were brought by three portraits by Raeburn and one by Hoppner. Of the Raeburns, a portrait of Mrs. Monteith was secured by M. Malfait for $26,000, after a contest with MM. Trotti, Lowengard and Fischhof. For the portrait of Mrs. Pattison, also by Raeburn, M. Malfait paid $22,400. M. Lowengard secured the third Raeburn portrait, one of Col. and Mrs. Ramsay, for $21,400.

The Hoppner portrait, one of Miss Raine, was sold to M. Schnell for $20,400, and another portrait by Hoppner only brought $15,600. Two Constables, "Borders of River Stour" and "Stour River Valley," brought, respectively, $6,400 and $5,900, the first secured by M. Lowengard. For a portrait of the Marchioness of Hertfort and child, M. Schnell paid $6,400, and M. Ricard paid $5,420 for a portrait of Countess Darnley by Sir Thomas Lawrence. M. Jonas gave $3,600 for Lady Mary Isabell Somerset and child, by Reynolds, and $3,060 for a portrait of Lord Mulgrave as a child, also by Reynolds.

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The total of the second day's sale, also of examples of the early English school, was $148,050. The highest figure was reached by Romney's portrait of Miss Tighe, which, after a battle with MM. Malfait and Larnaud, M. Ducrey secured for $32,000. The admirable group portrait by Sir Thomas Lawrence of Mr. Charles Binny and two daughters was also secured by M. Larnaud for $22,000. The same buyer obtained for $12,000, the portrait of Mrs. Schindlerin, by Reynolds. M. Fabre Luce pushed the portrait of Miss Gore, by Romney, to $10,400, while Lady Hamilton, as Ariane, of course by Romney, only brought $7,400. To M. Feral went two fine portraits by Gainsborough, one of a Princess Royal, for $8,600, and one of Miss Boone for $7,600. A portrait of Lady Ramsey, by Raeburn, brought $5,200.

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The total of the third day's sale (May 18), when were disposed of the remarkable collection of examples of the early French masters, was the large one of $332,997. This, added to the totals of the first day day's sales of the first session, made a grand total for three days of $566,762.

The highest figure of the sale was paid by an anonymous buyer for a splendid Fragonard, "The Awakening of Venus," namely, $27,600. Another example of Fragonard, "Love," was bought by M. Laraud, for $6,000. A collector, M. Basili Kaharof, pushed to the large figure of $22,400, four little Boucher panels. For $16,000, M. Larnaud secured Pater's "Les Fiancailles dans le Parc," after a contest with MM. Charley and Foinard. "Le Minuet," by Lancret, only brought $11,400.

M. Dufayel acquired several fine canvases, notably a Largilliere, "Portrait of a Lady and Daughter," for $8,400; another Largillière, a portrait of Mme. de Noirmant, for $6,400, and a portrait of M. Chenery, by Mme. Vigee Le Brun for $4,000. A portrait of Marie Leczinska went to an amateur buyer for $9,000. For Boucher's "Pretty Fisherwoman," $5,200 was paid by M. Neumans; Pater's "Romance" brought $5,400 from M. Laraude, and the same artist's "Garland of Roses," $5,100 from Baron Christiani.

A portrait of Mme. Vigee Le Brun, by herself, fetched $9,400, and was bought by an amateur. M. C. M. Trotti paid $8,400 for a portrait of a young girl, by Nattier, and Mme. Adam $7,200 for Nattier's portrait of "Mme. de Plavancourt as Diana."

To M. Fischhof went Chardin's "Chateau des Cartes," for $5,600, and M. Gustave Dreyfus secured "La Lorgneuse," by Watteau, for $3,600. M. Zaharof gave $4,800 for "Pastorale," and $2,800 for "Sleeping Bacchus" and "Faun and Loves," by Boucher, and a Greuze fetched $4,500.

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At the first sale of the second session of the Sedelmeyer collection, on May 25, the highest figure, $6,600, was brought by Jacob Ruisdael's "Road Descending the Hill," which was secured by M. Neumans, after a warm fight for its possession with M. Kleinberger. The latter, however, soon after secured a fine example of Solomon Ruisdael, "Borders of a Dutch River," for $2,200. To M. Louis Ricard went, for $3,760, J. Ruisdael's "Bridge on the River." M. Kleinberger bought "Portrait of an Old Woman," by Van der Helst, for $3,980. A Cuyp landscape, with cattle, which brought $1,340 in the Periére sale in 1872, went for $5,000 to M. Mersch. A small panel, by Metsu, brought $2,320.

* * *

The second sale of the second session, on May 27, had a total which, added to that of May 25, made a grand total for the two days of $118,132. M. Fischhof of New York and Paris, paid $4,420 for a good example of Paul Potter, and the highest figure of the day, $5,400, was paid by M. S. Oppenheimer for an example of Jan Steen, "The Marriage in Cana," which sold for $871 at the Febvre sale in 1862. He also secured for $5,000 "the Magistrate," also by Jan Steen.

For a fine portrait of a man, by Nicholas Maes, M. Stettiner paid $4,000. To M. Mommers, of Brussels, went a "Portrait of Dr. Harvey," by V. C. Janssens, for $2,640. A Van der Neer, "Moonlight Effect," sold for $2,000.

* * *

The third sale of the second session, held May 28, swelled the grand total of the second session, then terminated, to the large sum of $201,922, and of the two sessions entire to the enormous total of $768,684. Rembrandt's "Portrait of Himself" brought

(Continued on Page 11.)

(Continued from Page 10.)
the top figure of this day's sale, namely, $25,200, paid by M. Schnell, after a contest with MM. Feral and Chevalier. M. Ducrey bought another Rembrandt, "Portrait of Artist's Mother," for $4,800.

A Van der Velde, "Fleet at Anchor," went to M. Dreyfus for $6,900, and Wouverman's "Depart for the Hunt" for $6,600. "The Pretty Lacemaker," by Mieris, the elder, went to M. O'Campo for $6,800, and "Fishing Sloops at Anchor," by Van der Velde, to an unknown buyer for $3,100.

* * *

The first day's sale of the third Sedelmeyer session was held June 3. The day's total was $97,600, and the sale embraced eighty paintings of the Dutch school of the fifteenth century. Chief of the items was a portrait of a member of the Spinola family, by Van Dyck, which sold for $25,000, to an anonymous buyer. Van Dyck's "Virgin and Infant" went for $6,700; a portrait of the Countess of Devon, $6,000; a portrait of William of Orange, $5,000, and a portrait of a priest, $2,500.

An "Infant Jesus," by Rubens, brought $5,000, and a portrait of a man, $3,200.

* * *

At the second day's sale, June 4, $920 was paid for Bartolomeo Veneto's painting "The Poet." A portrait of a young woman, by Luini, brought $4,300. A large canvas, "Annunciation," by Palmezzano, brought $3,900. The session was devoted to Italian school paintings.

* * *

The third and last day of the third session of the Sedelmeyer sale, was held June 5. The most important picture sold was Titian's portrait of a Venetian seigneur, which sold for $23,900, to M. Fischhof. "Le Dernier de Cesar," also by Titian, brought $20,800, paid by M. Fischhof. A "Holy Family," by Titian, which M. Sedelmeyer bought from Mr. J. Pierpont Morgan, went for $7,000. "Mars et Venus," by Jan Gossaert, was sold to Heibronner for $4,000.

* * *

The grand total of the three sessions was $1,047,200. The sale has still one more session, June 12, 13 and 14, the results of which will be given in the July issue of the Art News.

CHAPPEY SALE.

The first two sessions of three days each of the sale of the collections of the late Edouard Chappey, were published in the Art News of May 11.

The third session opened at the Georges Petit Gallery, May 27, and resulted in a total of $65,438 for part of the Sèvres porcelains, the fans, vases and various art objects. Some rare pieces of Sèvres brought high prices, notably $14,400 paid by M. Paul Roux for two vases with covers, decorated respectively with Chinese and floral medallions on a turquoise blue ground, and an old Sèvres clock, for which M. Roux paid $6,400. $6,400.

* * *

The second day's sale, May 28, of the third session of the Chappey auction, had a total of $46,288, and closed the collections of Sèvres and the first portion of the collection of Saxe. M. Stettiner paid $2,400 for two jardinieres in soft paste, decorated by Tardi, and $1,680 for two little vases with turquoise blue ground, decorated by Chapuis.

In the Saxe pieces, an amateur paid $2,020 for four statuettes of the four quarters of the globe, and M. Stettiner $1,360 for two griffons seated on a Louis XV. bronze terrace.

* * *

The total of the third day's sale, May 29, of the third Chappey session, was $45,603. The offerings were the last of the porcelains and more of the Saxe pieces. M. Mannheim paid $2,030 for two hard porcelain vases (Louis XVI., and Paul Roux $800 for two Chinese jade vases. In the offerings of XVIII. century vitrines M. Stettiner paid $1,820 for a gold and enamelled box, with a vintage scene on cover, and M. Ducrey $1,380 for an old Vincennes porcelain mounted in gold. M. Bomeuf paid $2,000 for a large eagle and serpent brooch, in diamonds and emeralds.

* * *

On May 30 took place the fourth day's sale of the third Chappey session, and produced a total of $86,928, as important furniture pieces and sets and the pictures were disposed of. Of the pictures, the highest figures were brought by a gouache by Van Blarenberghe, "View of a Fire in the King's Stables at Versailles," which was secured by M. Tedesco for $2,610; a panel by Hubert-Robert, "The Bridge," bought by M. Pape, for $1,604, as against $1,100, which it sold for at the Sichel sale, and "The Diligence," by Jules Noel, which sold to M. Feral for $1,000. M. Gradt paid $7,920 for a Louis XVI. marquetry entre deux in colored wood, and M. Stettiner paid $7,300 for a Louis XV. marquetry secretary with bronze ornaments.

The fifth and last of the sales of the third Chappey session took place May 31. The total was $223,486, a surprising amount, and it is no wonder the sale did not terminate until 7 P. M. This total, added to those of the four preceding days of the third session, made a grand total for the session of $467,742, and, added to the totals of the first two sessions, gave a grand total for the three of $678,373. When the totals of the last session, that of June 5, 6 and 7, which will be noted in the July issue of the Art News, come to be counted, it is probable that the total of the entire sale will be upward of $1,000,000.

The remarkable and costly tapestry covered furniture sets were the feature of the fifth and last day's sale. The sensational battle of the day was between MM. Roux, Stettiner and Seligman over a set of Beauvais covered tapestry, period Louis XV. The bidding opened at $50,000 and the set was finally secured by an anonymous buyer for the sum of $90,000.

Some of the bronzes also brought large figures. M. Paul Roux paid $16,400 for an old Chinese porcelain vase of blue enamel with Louis XV. bronze mountings and after a battle with MM. Bourdouriat, Hamburger and Goldschmidt, of Frankfort.

HOTEL DROUOT SALES.

At the Hotel Drouot a two-days' sale of the collections of M. Lesrel took place May 21 and 22, and brought a total of $15,286. A door in carved wood, period Francis I., from a house at Gien was secured by M. Guerault for $3,310. A Louis XV. watch in old wood and bronze signed by Lieutaud was also bought by M. Guerault for $1,730, and M. Ducrey secured a XVI. century Brussells tapestry for $1,020.

The collection of the late Elie Léon was sold at the Hotel Drouot, June 3. Daubigny's picture, "The Pond," brought $3,220, paid by Knoedler. "La Cabane Du Marinier," by Cazin, went for $1,800. A summer landscape by Corot sold for 6,200 frs. ($1,240), and a study by Rousseau for 6,200 frs. ($1,240).

The sale of the Thirion art collection took place at the Petit Galleries, June 10. It included two pictures by Rubens, "Holy Family" and "Virgin Carrying the Child." These sold for $11,800 and $7,700, respectively. Two pictures by Jacob Ruysdael, "The Rustic Bridge" and "The Torrent," brought $5,400 and $4,200. A landscape by Wouvermans, "Crossing the Ford," was sold for $5,000. Among the tapestries the chief item was a specimen of eighteenth century work. It was bought for $4,800.

MOVEMENTS OF THE DEALERS.

Mr. Stevenson Scott of Scott and Fowles sailed on the Deutschland May 30 for London. Mr. Scott was obliged to hurry away to select pictures from the remainder of the Alexander Young collection, on which his firm has an option.

Mr. Louis R. Ehrich accompanied by Mrs. Ehrich sailed on the Minnetonka June 1 for London. After a brief stay in London, Mr. Ehrich will go to Paris and the Continent.

Mr. Julius Oehme, who had intended sailing on the Oceanic June 5, but was detained by illness. He sailed on the Baltic yesterday.

Mr. Edward Brandus will not sail until late June for Paris.

Mr. James Inglis of Cottier and Co., who has been quite ill, is improving.

Mr. J. H. Strauss accompanied by Mrs. Strauss will sail on the Deutchland June 27 on his annual trip to Europe.

Mr. D. G. Kelekian will sail on the Adriatic June 19 on his annual trip to London, Paris, Constantinople and Teheran.

Mr. Herman Schaus will soon start on a three weeks trip to Arizona with Albert Groll before sailing on his annual trip to Europe.

Mr. William Clausen will spend the early summer in New York and may go abroad later.

Mr. H. O. Watson is now at the Villa Silli, his country place near Florence, Italy. He will be joined in late July by his son and partner, Mr. M. Parish Watson, who is still in New York, and they will then make a tour of the Continent in search of rare art objects.

Mr. James P. Silo accompanied by his son, James J. Silo Jr., sailed on Thursday on the Baltic for England.

Mr. N. E. Montross has been delayed in sailing by the work of superintending the moving of his artists' supply house from Broadway to Sixth Avenue and Thirty-seventh Street. In his gallery, Mr. Montross shows this summer a specially selected number of paintings, all excellent examples of the works of those artists which he handles or controls.

Mr. Joseph Durand-Ruel, accompanied by Mrs. Durand-Ruel and children sailed on May 30 for Paris.

NEW MATERIAL FOR ARTISTS.

Among novelties in artists' supplies offered by Winsor and Newton this season are pink and white soft Indian rubber erasers and the Griffin eraser, the finest production of erasive rubber. These, in addition to their accustomed large and varied stock of artists' supplies of all kinds.

Some idea of the spaciousness of the picture galleries in the new Carnegie Institute at Pittsburg may be gained when it is estimated that some 2600 feet of Frink's special art gallery reflectors have been installed in them. Artists and art lovers who visited Pittsburg and who have recently seen the addition to the Brooklyn Institute of Arts and Sciences, where 600 feet of the same type of reflectors have been placed, have commented upon the excellent lighting of the galleries.

Teachers and supervisors of art education in the public schools, following that general tendency toward the so-called "low-tone" color, influenced by Whistler and the old Japanese prints, have heretofore attempted to secure neutrals and general low-tone areas by mixing primaries with black, charcoal gray, or sepia, or by mixing complementaries. The Milton Bradley Reduced Color Box now obviates this difficulty by supplying a carefully adjusted and perfectly related scale of the six spectrum colors reduced in value to a sufficient degree below the standard scale to give a pronounced neutral effect, while still retaining the exact tone quality of each color.

Now that the season for sketching is at hand, artists and students are arranging their materials and preparing for their summer jaunts afield. From the house of F. W. Devoe & C. T. Raynolds Co. comes this season the No. 15 sketching easel, favored by the best painters, and whose ingenious devices give a tone of smartness to the necessary aid to outdoor sketching. A tilting arrangement, made of a highly nickeled bar, permits the canvas to be inclined at any desired angle. The weight, when closed, of the easel is only three pounds, and it will hold a canvas 80 inches high, to one of extreme small size.

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THE BRANDUS COLLECTION

The present art season, so prolific in sales of pictures and art objects, is, from all indications, to grow, if possible, more lively towards its close. There is evidently an increasing disposition on the part of the art loving and collecting public to favor the purchase of desired possessions at the auction sales of each recurring season.

The coming week—that beginning March 12—will bring a three days exhibition of a most interesting and important collection of pictures at the Fifth Avenue Art Galleries, to be followed by its sale in the Waldorf-Astoria ballroom by Mr. James P. Silo of the Fifth Avenue Art Galleries on Monday, Tuesday and Wednesday evenings, March 12, 13 and 14.

This exhibition and sale has been arranged by Mr. Edward Brandus, the well-known Paris expert, whose long experience in the art world and knowledge of and taste in pictures is universally recognized both here and abroad. The event is influenced by the probable demolition in the near future of the building at No. 391 Fifth Avenue, where the Brandus Galleries have long been located, and to the fact that Mr. Brandus may erect on a well-chosen site on Fifth Avenue new and spacious galleries in a modern building. The collection to be sold is not only unusually rich in great names of the early and modern European schools, but the examples of the notable painters represented are, almost without exception, of a quality not often seen in collections that come to the auction block. They have been selected, after much research and with great care, by Mr. Brandus through a course of years, and with a special reference to the taste and inclinations of American collectors.

In the catalogue will be found listed many ancient portraits of beautiful women by old Masters of the French and English schools now so much in demand and so difficult to obtain, and also a number of important examples of such painters as Alma Tadema, Bouguereau, Cazin, Duprè, Corot, Daubigny, Diaz, Rousseau, Schreyer, Ziem, Isabey, Gérome, and other painters of their reputation.

It is always difficult to adequately describe a collection of pictures such as that now to be offered, and which is made up of so many varied schools and examples. These canvases, to be thoroughly appreciated, must be seen and studied themselves, for no pen can portray their infinite variety of subjects and delicacy and beauty of color.

The clou of the English pictures in the collection, if not of the collection itself—although a modern work—and by a painter still living, is the remarkably fine example of Sir Alma Tadema entitled "The Sculptor's Studio," which comes from the galleries of Messrs. Agnew & Son, of London. Some critics would consider this perhaps the greatest example of the modern master that has ever come into an auction room, and the competition for its possession will undoubtedly be keen. The painter who, contrary to general belief, is not an Englishman, but a Dutchman, for he was born at Dronryn, Holland, in 1836, has been associated with English art for thirty-six years, and is by general consent perhaps the leader of the English school of to-day. He still devotes his brush to the portrayal of classical subjects, and finds his chief inspiration in the life of the Romans under the Caesars. The greatest painter of marbles that the world has ever produced, his skill in the rendition of these is well exemplified in the present canvas, which has also his remarkable composition, strong and correct draughtmanship and wonderful rendering of details and textures. This canvas is also almost unique in color, and is richer in this respect than usual. The scene, well described by its title, is one of those typical views in all artists' studios in the early days of Rome, when it was the custom of the art lovers and dilettanti of the dav to make their rounds of the studios of the leading artists of the Imperial city. Every detail of costume, appointment and accessories shows the luxury of the city and the time.

If the Alma Tadema is perhaps the best example of the modern English school in the collection, the early English masters are also well represented. The brush of Thomas Gainsborough is rarely better exemplified than in the strong bust portrait of Dr. Haviland from the Sedelmeyer Galleries of Paris, a well-known picture, and which has all the mellowness of color, strength of modeling and fine expression associated with the great painter. This portrait is a thoroughly sober dignified and satisfactory example, and will have many admirers. Sir Thomas Lawrence, who delighted in the portrayal of the prettiest women of his time, is also splendidly represented by the half-length portrait of Countess Darnley, whose grace and beauty make this canvas a most attractive one.

He is also represented by a portrait of King William IV. from the collection of the Duke of Cambridge, which makes an admirable foil for his portrait of Countess Darnley.

Sir Joshua Reynolds, the great and only Sir Joshua, who also, like Sir Thomas Lawrence, loved to portray pretty women, has two portraits, one the Duchess of Rutland, from the collection of the late Lady Charles Bruce of Carlton House Terrace, another of Miss Keppel, afterwards Mrs. Thomas Meyrick, and an ancestress of the present Mr. George Keppel, who, with his beautiful wife, are at present so prominent in English society.

George Romney, the erratic versatile and able Romney, as he has been well called, and whom some critics place on a higher plane than his contemporaries, Reynolds and Lawrence, is recalled by an unusually attractive and charming female bust portrait of Miss Montgomery, daughter of Sir William Montgomery, a canvas which is sure to be surrounded by throngs of visitors during the exhibition. The collection in its examples of Reynolds, Lawrence, Gainsborough and Romney alone would be a notable one, but the English school is still further represented by the earlier Sir Peter Lely, whose important portrait of the Countess of Kildare from the Sedelmeyer Galleries in Paris, is well known, by Sir Wm. Beechey, a portrait of "Miss O'Neil," and those lesser but still always attractive painters, the prolific George Henry Harlow, the pupil and most successful follower of Sir Thomas Lawrence, William Ettey, also a pupil of Lawrence, and the greatest painter of the nude England has yet produced who, strange to say, was born in New York in 1787, Sir Francis Cotes, whose works are so often taken for those of Sir Joshua, John Opie, Andrew Geddes, Richard Cosway, who although he reached his chief fame as a miniaturist, was still a skillful portrait painter as his beautiful full-length decorative canvas of Augusta the Princess Royal, daughter of George III. will show, Sir Martin Shee, with a charming portrait of Mrs. Hammond, and as examples of the early English landscape school, Wm. Collins, a painter of rustic life, like the master who most influenced him, George Morland, Sir Augustus Calcott, portrait and landscape painter, and Robert Ladbrooke, the noted painter of the Norwich school, and brother in law of "Old Crome."

As can readily be seen it will take the art lover many hours to thoroughly study this varied collection. The English pictures alone, of which only a few have been mentioned, are of themselves sufficient to attract, but the French school, both early and modern, is almost as well represented. Of the early French masters, whose dainty decorative and delicate canvases are now in so much demand, for the adornment of the new palaces which the great wealth of the United States is erecting, in all our larger cities, and which, as the output is small, for the reason that they are held in great esteem by their foreign owners—are becoming more and more difficult to obtin, form a most attractive and tempting display.

Nattier, perhaps the most decorative portrait painter of any time, heads the list with a characteristic portrait of his favorite subject, 'Louise Henriette de Bourbon Conti, Duchesse d'Orleans" from the collection of Georges le Montauzon. This canvas, of itself important, is supplemented by other admirable examples by such painters as John Baptiste Van Loo, a portrait of "Madame Favart," the celebrated actress of the Comedie Francaise, a portrait of "Madame de Granville" by Lancret, who was not a prolific portraitist; a delightful and thoroughly characteristic bust portrait of the Marquise de Montespan by Mignard; several examples of Riguad, one of Largillière, a portrait of Madame de Celvoy by Francois Jouvenet, a delightful little head of the Duchesse de la Tremouille by Natoire, another head of the Marquise de Hautpoul from the Chappey Galleries in Paris by Carle Van Loo, and a thoroughly good example of Jean Grimoux, a portrait of Mlle. Deshoulieres from the celebrated Humphry Ward collection of London.

Coming to the more modern painters, the Barbizon masters, whose works will always be in demand among true art lovers, are unusually well represented. There are no less than three Corots and four Diazes, and representative examples each of Daubigny, Jules Dupré, Jacque, Rousseau and Troyon. One of the examples of Corot is a figure piece, an "Italian Girl," from the Georges Petit Galleries. Another, an "Ideal Landscape," from the collection of Count Armand Doria will undoubtedly be fought over, as it is well known and characteristic.

The great painter of forest glades, Diaz, is exemplified by three remarkably good examples, the most important of which is the celebrated "Dogs in the Forest," which was shown in the exhibition of "100 masterpieces" in Paris a few years ago, and is engraved in the illustrated work on that exhibition.

The Dupré "Sunset" is also a great example, and the Daubigny "The Road" is one of those tender and delicious little landscapes so associated with the painter of placid rivers and quiet villages sleeping under the evening star. Of other modern French painters in this varied collection mention must be made of Isabey, whose "Leaving for the Promenade" from the celebrated Forbes collection, is one of the most important examples of this painter that has come on the market for a long while. Another Isabey, the "Return of the Fishermen," from the Georges Petit Gallery of Paris, is also characteristic and attractive.

"A Cavalier," of the period of Louis XIII, from the Meissonier sale of 1893, represents this finished artist, while two of the latest canvases by Bouguereau are especially interesting and valuable in view of his recent death. One of these "Autumn," signed and dated 1905, is probablv the last picture he painted, and yet gives no indication of failing power. The always decorative brush of Jacquet has several examples, while the great Henner, also recently dead, has to represent him a beautiful half-length "Reverie," with all his richness of color and strength of drawing. Schreyer, the painter of the wild life of Southern Russia and Arabia, is represented by an admirable canvas, "Wallachian Horses," and Roybet by a characteristic fancy portrait, "A Musician," with a wealth of rich detail.

Among the other attractive canvases of the modern French school is a beautiful Merle, "Maternal Love, several examples of the young Aimé Perret, in whom some critics see the successor of Millet, as he is certainly the rival of Jules Breton in the depiction of the "Poetry of Toil," some exceptionally good Ziems, the painter of the glory of Venice; three of Jongkind, really a Dutch painter, whose works are constantly appreciating in value, several of Verboeckhoven, the veteran painter of the sheepfold; some by Leon Richet, the favorite pupil of Diaz, and others signed by such well-known names as Kavel, Carolus Duran—a splendid flashing canvas, "The Daughter of the Emir;" Cazin, the "Harvest," Fromentin and Gérome.

No collection of pictures would be at all complete nowadays without an example of Frits Thaulow, the Norwegian painter of the "Snow and Ice and Stream," and who is here well represented, while of other more modern men, Frank Boggs the American, Grolleron the military painter, and Pierre Outin are also exemplified. Of other early masters, not of the French or English schools, which this remarkably rare and comprehensive collection includes, are Mierevelt, a full-length portrait of Dame Cornelius Van Hooft, from the de Chatelard collection; Jean Bellini, portrait of Vincenzio Juliono, from the collection of Princess Mathilde Bonaparte; Frans Pourbus, the younger, a full-length of his favorite subject Marie de Medicis; Coello, a portrait of "The Infanta;" Canaletto, the painter of old Venice, and his pupil Guardi, who often surpassed his master, and others whose names will be familiar to art students and lovers.

This hasty review, together with representative illustrations of some of the more important pictures in the collection to which this supplement is devoted, will give some idea of the importance and interesting character of this collection, which has been assembled only by and through the expenditure of much time, effort and capital, and the exercise of unusual judgment, experience and taste. The dispersal of the collection, which will occupy three evenings, will be a notable event in the art world.

A lecture by Sir Purdon Clarke, the new director of the Metropolitan Museum of Art, New York, will take place on the afternoon of March 17. in Potter Hall, Boston. It will precede the opening of a large exhibition at the Boston Art Club of work in design from various American and foreign schools and art associations, to be held under the auspices of the design department of the local school of the Museum of Fine Arts.

This will be the first occasion on which the former director of the South Kensington Museum will appear before a New England audience, so that the management of the design department of the school, of which Mr. C. How-

ard Walker is director, is naturally congratulating itself on its good fortune in securing his co-operation. Sir Purdon's lecture will be on the topic "Indian Art."

The exhibition, which will be opened to the public at the Art Club on the day following Sir Purdon Clarke's address, has been planned with a view to arousing popular interest in the application of design to the applied arts and the finer kinds of manufacturing. It will be the most important comparative exhibition of work of this character ever held in New England. The following is a partial list of the schools and institutions contributing, in addition, of course, to the Museum school which has promoted the enterprise: Board of Education, South Kensington, Eng.; Belfast, Ireland, School of Art; Glasgow, Scotland, School of Design; Camberwell, Eng., School of Arts and Crafts; Pratt Institute, New York; School of Design, Philadelphia; Art Students' League of Buffalo; St. Louis School of Fine Arts; Syracuse University; School of Industrial Art, Philadelphia; Columbus, O., Art Institute of Chicago; Minneapolis School of Fine Arts; New York School of Applied Design for Women; Cincinnati Museum Association; School of Industrial Art, New York; Norwich, Conn., Art School; Miss Amy Sacher's School, Boston; Rhode Island School of Design; Swain School of Art, New Bedford; Miss Windsor's School, Boston; Massachusetts Normal School, Boston; Worcester, Mass., Art Museum; Mr. Gilman's School, Cambridge; Eric Pape Art School, Boston; Boston Public Schools.

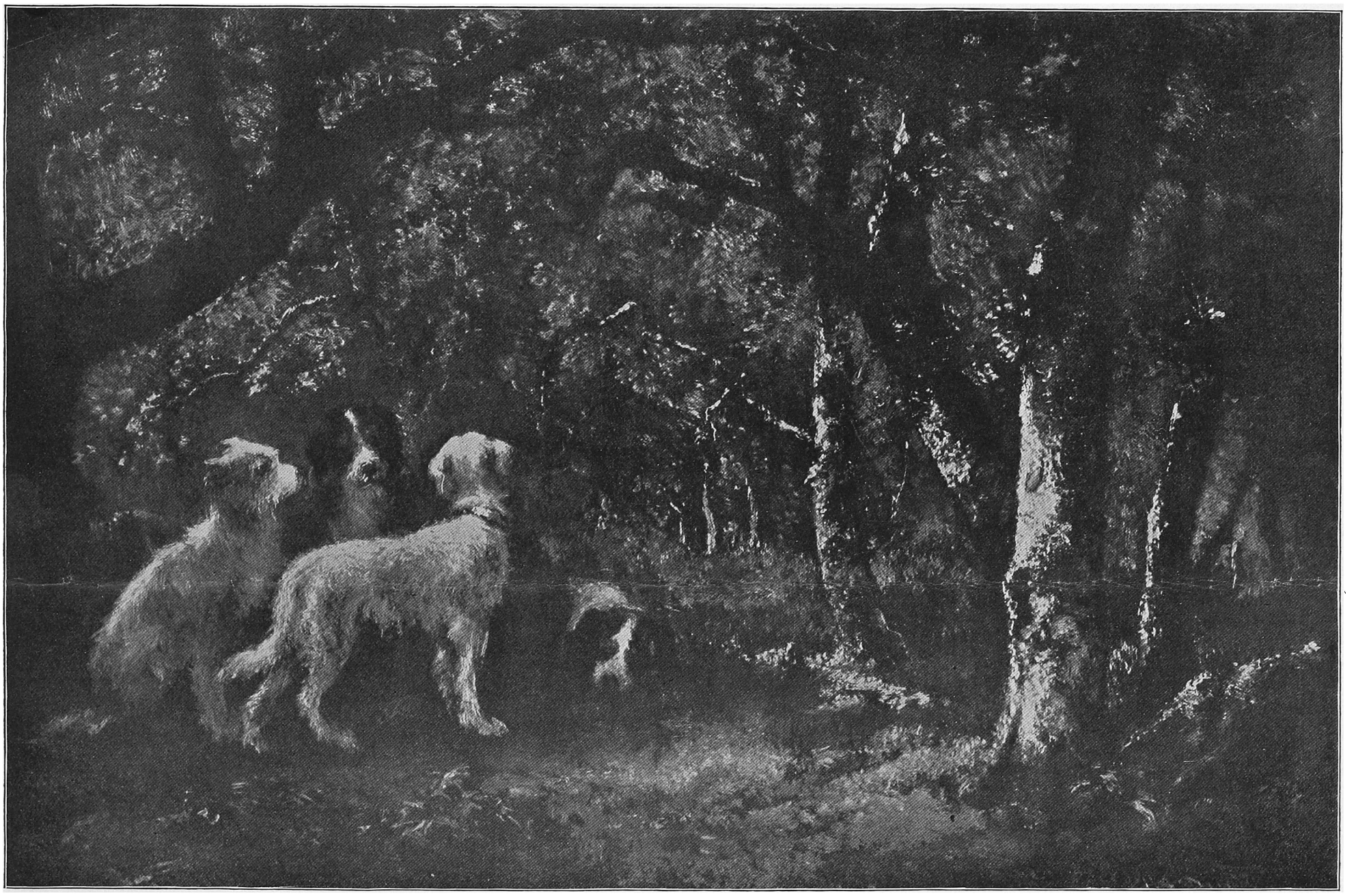
The exhibition will remain at the Art Club through the week ending March 24, after which it will be removed to Boylston Chambers, 739 Boylston Street, where it will be on view for two weeks more. Requests have already come from several western cities to secure the exhibition at the close of its stay in Boston. Whether any of these can be acceded to has not yet been determined.

"Alarmed by the rapidity with which J. Pierpont Morgan and other American collectors are acquiring and carrying off to the United States the finest old masters and most precious art treasures in Germany," the Tribune says, "the Kaiser has been sounding recently the other sovereigns of the Teutonic empire, with the view to the enactment of a measure analogous to the Pasca law prohibiting the export from Italy of any chefs d'oeuvres of ancient art or archaeology. In Italy the ground is taken that the works of Titian, of Raphael, of Michael Angelo, the marvellous metal work of Benvenuto Cellini and the grand old statuary dating from the time of the Roman emperors in reality belong to the nation, or, at any rate, that the state has a proprietary interest in them and that they cannot, therefore, be disposed of without the government's consent. The latter is seldom given even when the citizen in whose possession the art treasures happen to be, and who has inherited them from a long line of ancestors, is on the verge of ruin, from which a sale to foreign purchasers would preserve him. Prince Sciarra-Colonna and quite a number of other Italian nobles have been sentenced by the Italian courts to both fine and imprisonment for violations of the Pasca law in smuggling out of the country and selling to the Paris Rothschilds, to French and London art dealers and to American collectors the finest old masters of their galleries, and, owing to the almost inevitable refusal of the authorities to grant permission to sell to foreign purchasers, the unfortunate nobles are sometimes reduced by actual want to dispose of their most precious belongings to the state for ridiculously small sums.

This Pasca law dates back long before Italy became a united kingdom and united with the Papacy, but was taken over by King Victor Emmanuel's government in 1870, was extended throughout the entire kingdom, and has been in force ever since much more strictly than in the days when the popes wielded temporal sway over Rome.

German jurists under the direction of the Kaiser are considering whether it will be possible to enact a federal law for the entire empire on simlar lines, or if it will be necessary for each one of the individual states of the confederation to frame a statute of this kind. Of course, the project is being vigorously opposed by those Teuton nobles who have inherited galleries of paintings and of sculpture, since it diminishes the value of their property and their means of raising the financial wind. But the people at large are in favor of the steps which the Emperor is taking to keep German art treasures from leaving the country in the direction of America, and as laws providing for this are liable to come into existence at an early date in the German Empire, owners will be eager to get rid of their collections to foreigners, even at a sacrifice, while they are still free to dispose of their belongings. It is well that this should be known in America, as now is the moment for her museums and art lovers of the type of J. Pierpont Morgan to buy in Germany and to take advantage of the low prices due to the eagerness and haste of owners to sell before it is too late."

Frederick Dielman has his decorations for the Iowa State Capitol well under way. The decoration, which will consist of a series of six panels, comprising one picture, will be executed in mosiac and placed over Mr. Blashfield's picture "Westward," will show the completion of a State, and instead of the prairies and other primative characteristics of Mr. Blashfield's picture will have for its background the exterior of the State Capitol.



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